ALTUNA TIP-IN PLATE ENCLOSED! • GYPSY RETURNS IN "BLACK EYES"!
HEAVY METAL
SEPTEMBER 2001
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THE ADULT ILLUSTRATED FANTASY MAGAZINE
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CONTENTS

[HEAVY METAL VOL. XXV NO. 4]

5. GALLERY ON STACY E. WALKER

10. DOSSIER
by S.C. Ringenberg

14. GALACTIC GEOGRAPHIC
by Karl Kofoed

17. DUSK
by Andreas & Bozian

26. HOW DO MEN CHOOSE A PARTNER?
by Goupil and Walter

27. HOW DO WOMEN CHOOSE A PARTNER?
by Goupil and Walter

28. GYPSY-BLACK EYES
by Marini & Smolderen

66. FISTFUL OF BLOOD
by Simon Bisley and Kevin Eastman

77. PISSY LITTLE BITCH
By G. Borkin & Bourimi

82. THE BALLERINA
By Carlos Trillo & Domingo Mandrafina

88. CHOOSE YOUR GAME
BY Juan Gimenez

cover:
STACY E. WALKER
BY ALEX HORLEY

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publisher's note:

"Letters, we get letters, we get lots and lots of letters- - lifeeeffffffeeerrrssss!!!!" La, la, la!

How funny to be working on the publisher's note, while Dave (who still rules) is opening the ol' CBS Mail Bag" - - Well, maybe that isn't all that funny, but it did give me an idea!

I want you guys to write me some really nutty cool crazy letters about anything Heavy Metal or otherwise, and I'll publish them this Fall! Have fun and send them in.

Now for the not so fun stuff – We have to raise the cover price of Heavy Metal to $5.95 – an increase of a dollar. (Subscription prices will still stay the same. So, for a savings of up to 64% for a three year subscription, it's worth it to subscribe now and not have to look for the magazine at your local retailer Please use the subscription form enclosed between pages 32-33). Howard and I have held out on this for as long as we could - - we haven't had a price increase in over four years, and we can't look the other way any longer.

In addition to printing and paper costs going up, the costs to continue to buy the best work from the best artists around the world have gone up. We've got to make sure they can eat, and still draw, so that we can still guarantee to bring you the best artists from around the world.

Thanks for your understanding and continued support for the past 25 years. We hope to make this a little easier to swallow by increasing the page count to 128 pages (that is still more that 4x the page count for the price than any other comic book out there...) plus it will have a tip-in plate in every regular issue with more special features to come. Also, starting with the Spring Special, our 3 Specials per year will now contain two graphic novels per issue (a lot more for your money).

Other than that, I want to thank you folks that came by the Heavy Metal booth at the San Diego Comic Con this year- - what a blast as always! I want to say another thanks for all the nice comments on the work Simon and I did on "Fistful of Blood".

In this issue I'm extremely excited to welcome "Gypsy" back to our pages. It's right up in our top ten with all our readers. Okay, this time around instead of me ranting about all the other artists I think kick ass in the issue as well, I'll let you all off the hook and cease my silly babbling. I'll simply insist you read on...

I have all kinds of news on the new Capcom fighting game, "Heavy Metal: Geomatrix" and a new online site called "www.metaltv.com" - - much coolness. Catch you next time!

Best,

Kevin Eastman

letters

mail letters to: 100 n. village avenue, suite 1e, rockville centre, ny 11570
website: www.heavymetal.com

Dear H.M.
I was interested in the cover of the September 2000 issue. Where might I find more work by Lorenzo Spettonga? I was particularly interested in the tattoo on the lady's arm. I wanted to get a similar tattoo but I wanted to find out what the entire design looked like. Any help would be appreciated. Thanks,
Mel

Dear Mel,
Stay tuned because you're going to see a lot more of Lorenzo on the covers of Heavy Metal and our site, Heavymetal.com! Starting over the summer, we're going to create a Lorenzo gallery on the site and add a new painting every week for a year! Send us any notes you want Lorenzo to get and we'll forward them to him.

Dear H.M.
I've been reading HM for 10 years. I absolutely love the first movie and the sequel- I have both on DVD. I love Julie Strain. Kevin, you're one lucky guy. Anyway, I was reading about a Heavy Metal tv series and I am opposed to it. First of all the tv series would have to be on HBO or some similar station late at night since it would possess so much sex and violence. I don't have HBO or any of those extra channels and many fans are the same as me. One more thing, I'd like to see more Richard Corben in some future issues.
Justin

Dear Justin,
Thanks for the notes, and I think you're right- - I personally would like to see an edgy direct to video series rather than a tv series. Love to hear any ideas you might have, and I too would like to see more Corben in the mag, but he's a pretty busy guy these days.

Dear H.M.
I have been a loyal HM subscriber for almost 10 years now and have a few observations. To be honest, the "grit" of the magazine is not what it once was years ago. It simply doesn't feel like the HM of today could run the Druuna or Little Ego or Skin Tight Orbit of yesteryear. Having said that, I whole-heartedly believe the quality of the magazine to be much higher. You've achieved a consistency that the brand had been yearning for. Each issue is a great read (although short!), speaking to the "Mature" but thankfully abandoning the "Adult".
Jesse

Dear Jesse,
I understand what you're saying on the one hand, thanks. But on the other, we just ran a new Druuna story in the May 2001 issue, and if I could get my hands on some more "Little Ego" stories, I would love to run them. I guess I just love to mix up all the cool stuff that our partners overseas send us for consideration, and go with my gut on what I think works.

Dear H.M.
Man, I've got to say- - Heavy Metal rocks. You guys are the best mag out there. I have always been a fan of HM since I first saw the movie when I was about 13 years old. Now that I'm a married man, I'm still a fan and have even turned the wife on to reading the magazine. I loved both movies- the animation was awesome. So keep up the good work!
Jonny/Jo

Dear Horrytox,
Thanks for the kind words. I think what I loved about your letter the most was that you turned your wife on to us - - we need more women in our readership!

Dear H.M.
I've always been curious about where you've gotten all your artwork for the magazine. Is it just a select few that you use or do you get the artwork from many sources?
Jennifer

Dear Jennifer,
I'd say about 99%- of all the work that I publish in HM comes from some of the greatest artists and publishers across Europe, the way it has always been. Although, in recent years I've tried to add more American artists and artists from around the world.

Dear H.M.
I've been reading HM since college and I love it. The last issue I got in the mail was outstanding though. I really enjoyed the stories and the artwork. One of the reasons that I stick with HM even if I think the artwork isn't so good or the story lines don't interest me is that the magazine is one of a kind. No one else has the market that you do or continues to put out cutting edge stories and art. I might not like it all but you're telling a lot of people know that not every creative idea has to be accepted by everyone to be good. Keep it up.
Matt

Dear Matt,
Keep any and all thoughts you have coming our way. The more we hear from you, the more we learn. Take care!

GALLERY

Stacy L. WALKER

The Artist's Model

2001: illustrated odyssey

Photo by Fortin & Sanders

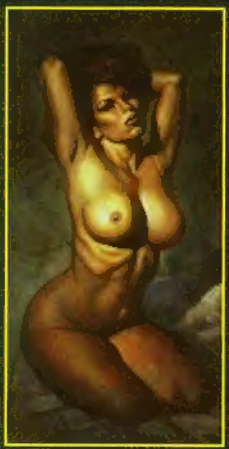
PALADIN
BY ALEX HORLEY

BREATHLESS
BY GREG HILDEBRANDT

CYTHONNA
BY GREG & TIM HILDEBRANDT

STACY E. WALER AS ANVIL
BY DAVE DEVRIES
"we all can see stacy is sexy."

MAHOGANY
BY GREG HILDEBRANDT



NUDE STUDY
BY ALEX HORLEY

i've spent a lifetime doing illustration. my pin-ups i paint for me. of course i hope that everyone likes the paintings, but this series i have wanted to do for about 40 years. i love pin-up art.

as always, it's a pleasure to work with stacy. she is very professional and a great model. it isn't just about having a body that works, it's about being able to get the mood of the shot. i always know that stacy can get into the character i'm painting.

the entire series of pin-ups is available at my gallery www.spiderwebart.com take a look and enjoy the show.

-greg hildebrandt

TEEFA
BY BORIS VALLEJO

working with stacy is great not just because she has such a perfect physique for fantasy characters, but especially for her interpretive abilities. she can easily look strong as a warrior-like amazon or vulnerable as a wounded angel and always be sensual. i never even considered working with models until i met stacy. she has added a whole new dimension to my work.

-alex horley

we all can see that stacy is sexy, but what impressed me most was her inner strength-it comes through in photos. most of the models i meet at conventions are afraid to break a nail or even carry their own luggage. they also don't understand characters the way stacy does. this is because she writes and is very creative. her poses have intense depth and believability because of it.

-dave devries

RED HAIRED DEMON
BY RAFA GARRES

"stacy's thick red hair provided the inspiration behind the iron tattoos and demonic red steel melting into the flesh. i look forward to working with her in future paintings."

RED STACY
PHOTO BY FORTIN & SANDERS

SILK STOCKINGS
BY GREG HILDEBRANDT

THE GARDEN
BY [illegible]

stacy is one of my favorite models to work with. she is not only physically stimulating but mentally as well, providing me with a plethora of photo references and inspirational ideas.

MERMAID
PHOTO BY LINDA TIFENA

PAINT ME
BY GREG HILDEBRANDT

BIKINI
PHOTO BY LINDA TIFENA

VISIT WWW.STACYEWALKER.COM TO FIND OUT HOW TO GET YOUR COPY OF THIS ISSUE SIGNED FOR FREE BY STACY AND ALEX HORLEY.

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DOSSIER

DOSSIER IS WRITTEN BY S.C. ENGELHARDT
REACHABLE AT ENGELHARD@ATT.NET

As he notes in the interview below, Kaluta's artistic curiosity casts a wide net. Literally everything is grist for his protean imagination. That's probably the reason why, unlike some of his contemporaries, Kaluta did not achieve a certain level of artistic competence and then stop growing. Kaluta's talent has continued to evolve and become more forceful and unique. As interesting and beautiful as his work is now, I can't wait to see what he's producing ten years from now. If you're already a fan of Kaluta's work, or if this interview piques your interest, by all means check out Vanguard Productions' Echoes: the Drawings of Michael Kaluta and NBM's Wings of Twilight: The Art of Michael Kaluta. Both collections are highly recommended.

Michael Kaluta

(Note: Special thanks to Echoes compiler J. David Spurlock for some last-minute assistance in providing the illustrations for this interview.)

In reviewing Michael Kaluta's work from the last three decades for the purpose of writing this introduction, I am reminded over and over again that he is the possessor of one of the most versatile drawing talents in the comic/illustration world. Moreover, the imagination controlling that talent is one of the most original and powerful of any artist I've ever seen. One of the aspects that make Kaluta's work so unique is his highly developed sense of location. Kaluta's characters always move through fully realized environments. Whether it's The Shadow's New York City of the 1930's, Tolkein's Middle Earth, Carson Napier's Venus, Theo Von Harbou's Metropolis, or Kaluta and Lee's bizarre and funny Starstruck universe, you always get the feeling that if you opened a door in one of his rooms, there'd be another room there, or at least a closet.

HM: What were your primary artistic influences when you began working professionally, and what are your current influences?

KALUTA: When I started working professionally, I'd been influenced by everything that'd happened to me in my past, all the art I'd admired from Alfonse Mucha to Kenne (the guy with the Big Eyed paintings), all the comics I'd read, from Syd Rock to Little Lulu, the books read: Edgar Rice Burroughs to Nancy Drew, TV seen from Steve Allen to Astro Boy and the people I'd known, artists, parents, friends and siblings. I wasn't really aware of all the influences, but as time went by and art was done, I'd have to ask myself, 'Where did that image come from?' If I looked inside, it was from a TV show I'd seen in 1960 or a song I taught myself on the banjo.

But the Main Artists I'd copied and tried to learn from were Alfonse Mucha, Aubrey Beardsley, Roy Krenkel, Al Williamson, Frank Frazetta and bits of Johnny Gruelle (Raggedy Ann books).

These Modern Days, the New Century, I still look at all the artists mentioned above, and I keep an eye on everything. There's no telling where the next inspiration will come from. I've friends who e-mail me art by long-dead artists, work we've never seen but HAVE to admire (like Draper and Bocklin). TV Commercials and certainly films. The book covers are FILLED with new art books by known and unknown artists. The magazine racks abound with niche mags on Southwestern painting, Animal Painting, Military Painting and so on. In truth, I can't say there is anything I'm NOT influenced by. Some of the imagery and ideas get put into the back of my mind and meld with others, eventually coming out unrecognizable. Others are THE idea that sparks a big picture or new direction. It is exhausting to talk about, but easy in the planning. It is an automatic process for me.

HM: How has your attitude toward your work changed since you began working professionally?

KALUTA: It has been a LONG time since I started to work professionally. The first major change came about two years in, when I began to see that the Fun had taken a backseat to the Work; it was still exciting and a great learning experience, but I began to be caught up in the process and began to forget I was drawing because I NEEDED to draw. I was doing good and better work, but I was not entertaining myself, so I got sort of sad. When I finally realized that I'd lost my need to draw, I set about recapturing it. I put notes up to myself: Remember the Magic! Don't Forget The Fantasy! And I went back to my original sources to remind me joy of creating fantasy worlds. Stepping out of myself and seeing what it was that I was actually capable of, that was a good step. The fans at the Conventions and where I write also gave me an insight. Being able to see the work from the outside helped get me back on the track I always wanted to stay on. The other key to getting back to the Real Drawing was to start keeping a sketchbook, and remembering a sketchbook is for ME, not for The World. That freed up a lot of the sludge that I'd allowed to get me stuck. I've kept that attitude through thick and thin, sometimes being on top of my game, completely in control of the work. Other times I'd miss the mark, but never again would I be blindly fumbling, not seeing the goal I'd set in my younger years.

HM: What is the most valuable thing you've learned about the art business in the last 20 years?

KALUTA: To always tell your editor the truth! My life would be in SEVER a better place if only I'd had that as my motto when starting my professional career. What I'd do in the younger years is tell the editor what I thought they'd want to hear, for example, that the work was almost done when in truth I probably hadn't started it yet. I came to understand that an editor, with the facts in hand, can always squeeze the deadline in somewhere. Without the truth, the wheels grind on as if what you've told them WAS the truth and things go beyond fixing. As much as I wanted, demanded, to have Fun, Comic Book Work, and Illustration in a Business first and foremost. It worked at to a business-like fashion, everybody gains.

HM: What do you do to sharpen your skills and keep the work fresh?

KALUTA: That's tricky. After all, some degree of sharpening happens just in the doing of the job. Researching a project brings all sorts of new ideas into the mix, and working with different editors means your ideas go up against others and that can be very rewarding, even when you both disagree!

HM: One of the hallmarks of your work is very slim, elegant women. Are your women based on a particular actress or model, or more the product of a mental image?

KALUTA: It's all mental image, and I try to fit the body type to the job. If we are talking about the Starstruck comic book, the characters in that strip were based on the actresses (and actors) who played the roles in Elaine Lee's play. So I had some headshots, at the beginning, and ran with it from there.

HM: Do you work with live models much?

KALUTA: Hardly at all. I mainly make up the characters. Sometimes I'll double-check using a friend in the pose, especially if there's some tricky lighting. I'd LIKE to use models more, but there's a

inning problem. The work has to get done fairly quickly, and if we are talking about Comic Strips, I've NO time to pose anyone for 200 panels!!!"

HM: Another hallmark of your art is very detailed environments. Your cities and backgrounds are almost characters in the stories you illustrate. Why is environment so important to you?

KALUTA: I think environment is important to the art in question. How better to "sell" the idea that one is standing on an alien planet than making the environment "feel" real, and, as always, a LITTLE bit of Fantasy will go a lot further with a large dose of "reality" thrown in. Also, of course, I LOVE the creation of worlds, to try to make a two dimensional image feel real, using all the tricks of perspective and content, detail and Belief In The Picture, well? When it works, even *I* believe it! So, when researching a piece, even if there it has no fantasy whatsoever, I absorb the reference, generally by doing drawings from the photos/pictures/whatever, then going back to the piece and letting the gleaned information flow out through the template of my imagination.

HM: Given your long association with The Shadow, would a twelve year old you never drew him again?

KALUTA: I'd hate to think I'd never draw that character again. There are such depths of unplumbed story and character there. My hope: Someone decides to do another movie and give me a call, BEFORE the script is written.

HM: Do you resent being pigeonholed as "The Shadow Artist?"

KALUTA: Not at all! There've been a number of very talented artists drawing the character in the last 30 years. To have done as little work on the character as I have (say, compared with Joe Kubert's stint with Sgt. Rock) and still be held above the others, well, that's a treat! I'm not certain I deserve it, but I'll certainly take it!

HM: You seemed to imply some ambivalence toward the character on the Comics Journal cover that showed Frodo's Ann from *Starstruck* dressed up in the Shadow's cloak and hat.

KALUTA: Not ambivalence at all. That image and word balloon was a note to anyone watching: At that time I'd not drawn the Shadow for years, and had been drawing my heart out on *Starstruck*. So, I figured MAYBE someone would want to know more about *Starstruck*, at the time. But all I ever got was, "Will You Draw The Shadow Again?" The twist of time in the story is, once I DID go back to drawing the Shadow, for that Marvel Graphic Novel, the Mail was all about Will You EVER Draw *Starstruck* Again??? Too funny! I will, of course, draw BOTH again!

HM: Speaking of *Starstruck*, are you and Elaine Lee planning to do anything more with those characters? Any *Starstruck* reprints in collections in the works?

KALUTA: There have been three separate attempts at putting out a collection and a finishing up of the *Starstruck* Stories. So far, none have borne fruit, but the scripts are there, and the fifth issue is penciled, waiting for that Golden Moment!

HM: You must have drawn several hundred covers for DC Comics. Do you have any idea how many you did?

KALUTA: Well, 12 x 4 for The Books Of Magic and about 70-80 for all the earlier covers. I've never counted 'em, surely! I LOVE doing the covers!

HM: What do you think makes for a good cover design?

KALUTA: If the cover makes one say "WOW!" or "Hmmmmm", it's a winner. I like a "target" cover when I'm working, but I also love putting other elements into the piece so there's something to look at after the Wow or Hmmmmm.

HM: If you have a choice, what are your favorite things to draw these days?

KALUTA: I love coming up with concept designs. That sort of drawing uses all my skill and the little stuff I've failed my brain with. There's a certain unmeasurable success when I've "made up" a vehicle or character that fits the client's concept while fulfilling my Belief In The Reality of the thing. That's the Cream of Drawing, these days.

HM: Why did you choose to illustrate Thea Von Harbou's Metropolis?

KALUTA: I'd been asked by the Publisher to draw an Arabian Nights book, but I'd already done a number of those (The Robert E. Howard Desert Stories) and asked them if I could illustrate Metropolis. Since I read it in the 60's, I'd been fascinated with the imagery, and though I loved the movie, I knew there was a LOT one could do that the movie didn't attempt. As I've said in other places, I'd REdiscovered that book in a Heartbeat. It is so evocative for me!

HM: What's been your main thrust, creatively speaking, for the last decade?

KALUTA: I've not had any goals beyond seeing what the next picture would bring me. I'm a tourist with my own work, never really knowing what the next picture will show me. I've been VERY lucky that DC Comics enjoyed my covers on The Books Of Magic. I was able to surprise myself 12 times a year for over so long!

HM: You were working for a while on a video game with Roger Dean. Can you tell us what you did on the project, and its ultimate fate?

KALUTA: Who knows what its ULTIMATE fate will be. suffice it to say, it's not out and not likely to EVER be out. I designed the characters, weapons, detailing of buildings and landscapes (Roger Dean did the architecture and landscapes. I put the skins on the sides of huts). Anything that the characters would touch, lift, fight with or fight against were things that I had sway over. I added the Sword...hahaha!

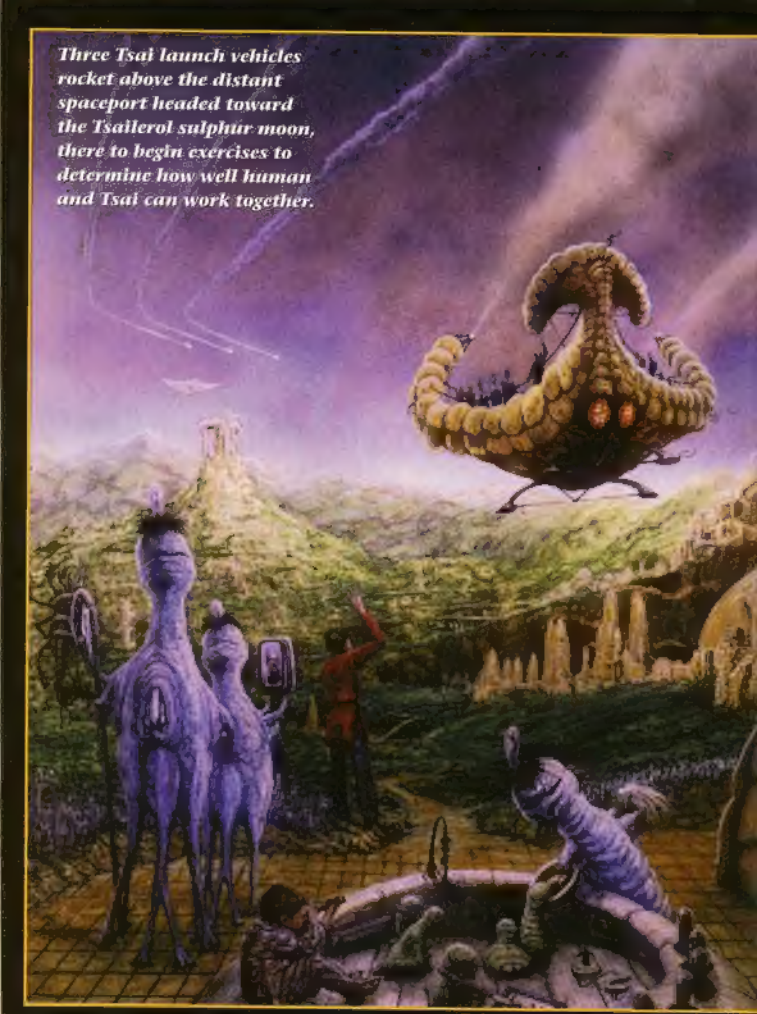
HM: What can we expect to see from you in the next year or two?

KALUTA: I wish I could say. Right now my drawing world is filled with many little things: private commissions, design jobs, and personal ideas. The most predictable thing will be the 2002 Celtic Calendar that is being produced by the NY Celtic League. 12 black and white Celtic-based drawings from the various legends from the Celtic lands. Other than that one can always see what's new at my web site, www.kaluta.com.

HM: Do you have any dream projects/long-term goals that you'd like to accomplish before you retire?

KALUTA: My only Dream Project, beyond finding a publisher who can afford to print *Starstruck* in color, is to illustrate Gustave Flaubert's *Salammbo*. That'd take some definite study to accomplish!

To see more of Michael Kaluta's artwork, see his website: www.kaluta.com.



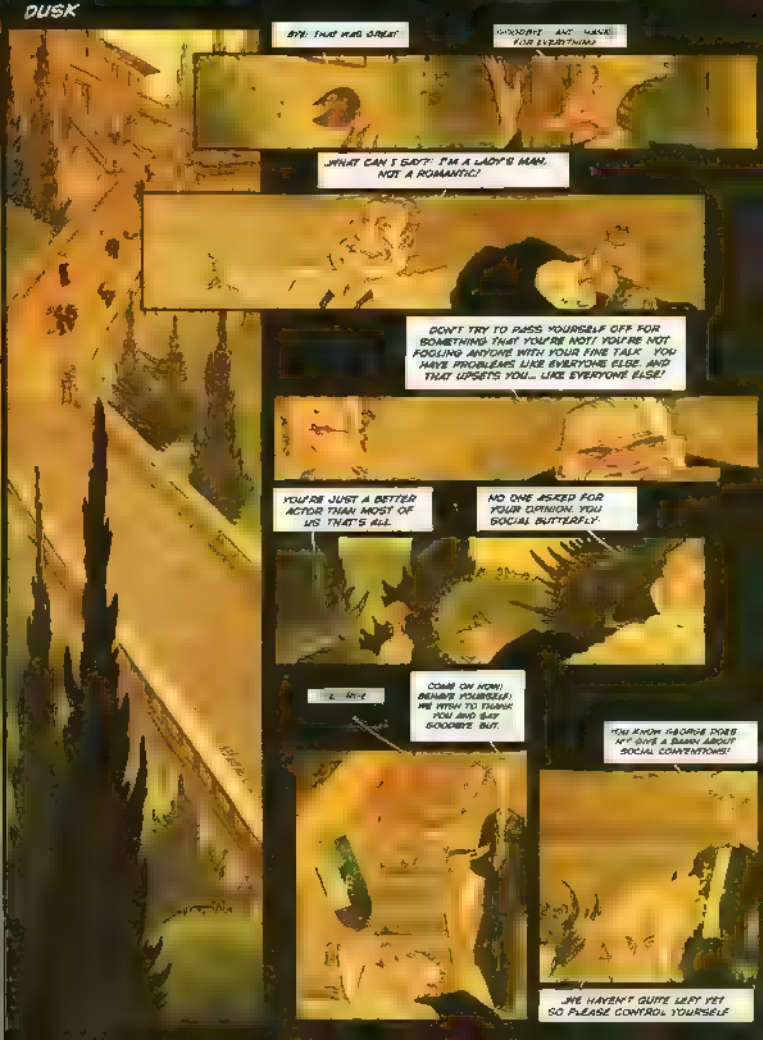
Three Tsai launch vehicles rocket above the distant spaceport headed toward the Tsallerol sulphur moon, there to begin exercises to determine how well human and Tsai can work together.

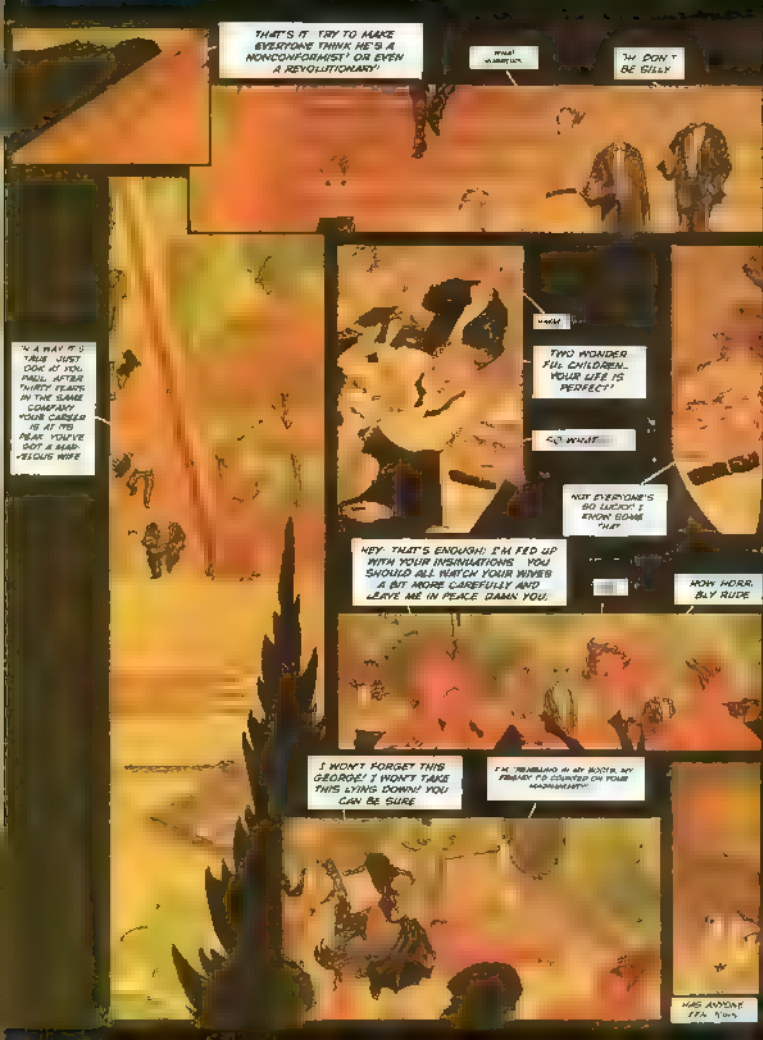
At Home with the Tsailerol

Human colonists enjoy close contact with the Federation's closest allies

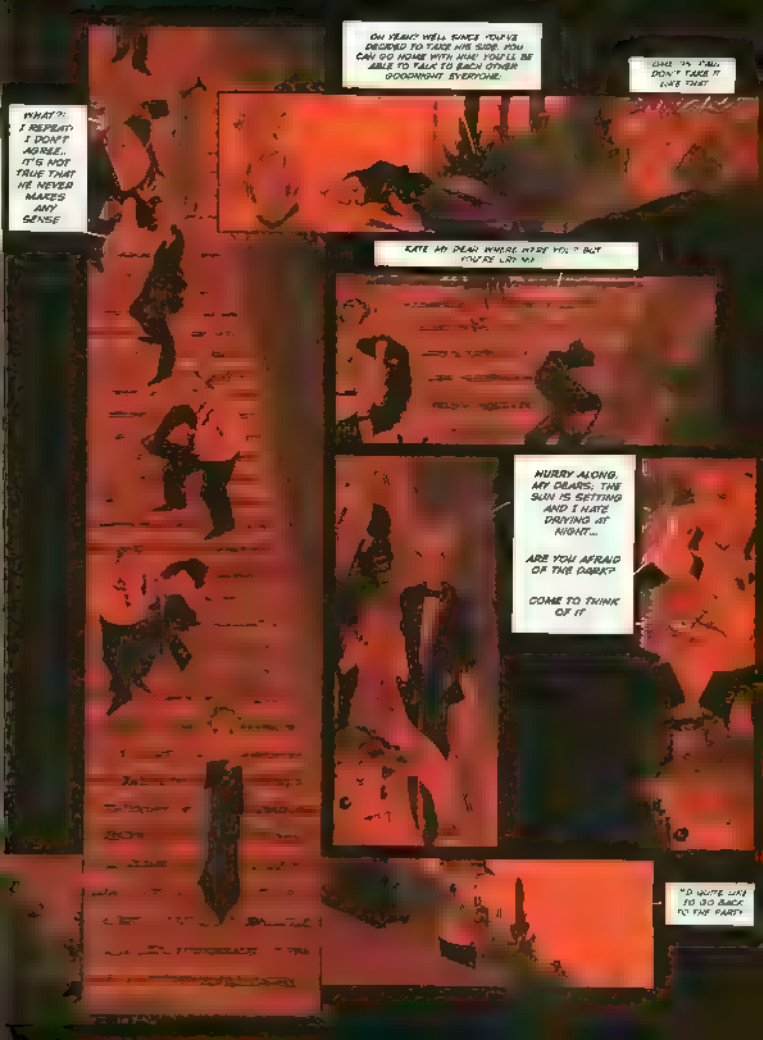
The Tsailerol home planet and its subterranean moon Asterek are the closest match to the Earth/Moon system yet found in the galaxy.

Karl Kofoed

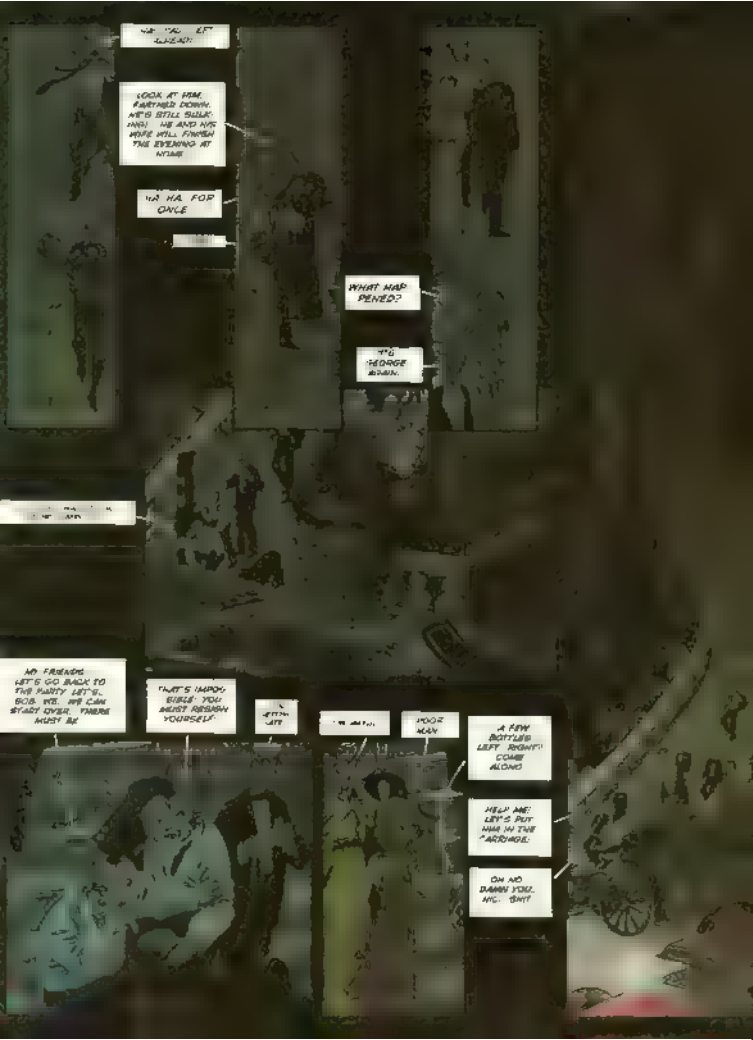

DUSK
BYE! THAT WAS GREAT
GOODBYE AND THANKS FOR EVERYTHING
WHAT CAN I SAY?! I'M A LADY'S MAN, NOT A ROMANTIC!
DON'T TRY TO PASS YOURSELF OFF FOR SOMETHING THAT YOU'RE NOT! YOU'RE NOT FOOLING ANYONE WITH YOUR FINE TALK. YOU HAVE PROBLEMS LIKE EVERYONE ELSE, AND THAT UPSETS YOU... LIKE EVERYONE ELSE!
YOU'RE JUST A BETTER ACTOR THAN MOST OF US THAT'S ALL.
NO ONE ASKED FOR YOUR OPINION, YOU SOCIAL BUTTERFLY.
COME ON NOW! REMOTE YOURSELF! WE WISH TO THANK YOU AND SAY GOODBYE BUT.
YOU KNOW GEORGE DOES N'T GIVE A DAMN ABOUT SOCIAL CONVENTIONS!
WE HAVEN'T QUITE LEFT YET SO PLEASE CONTROL YOURSELF

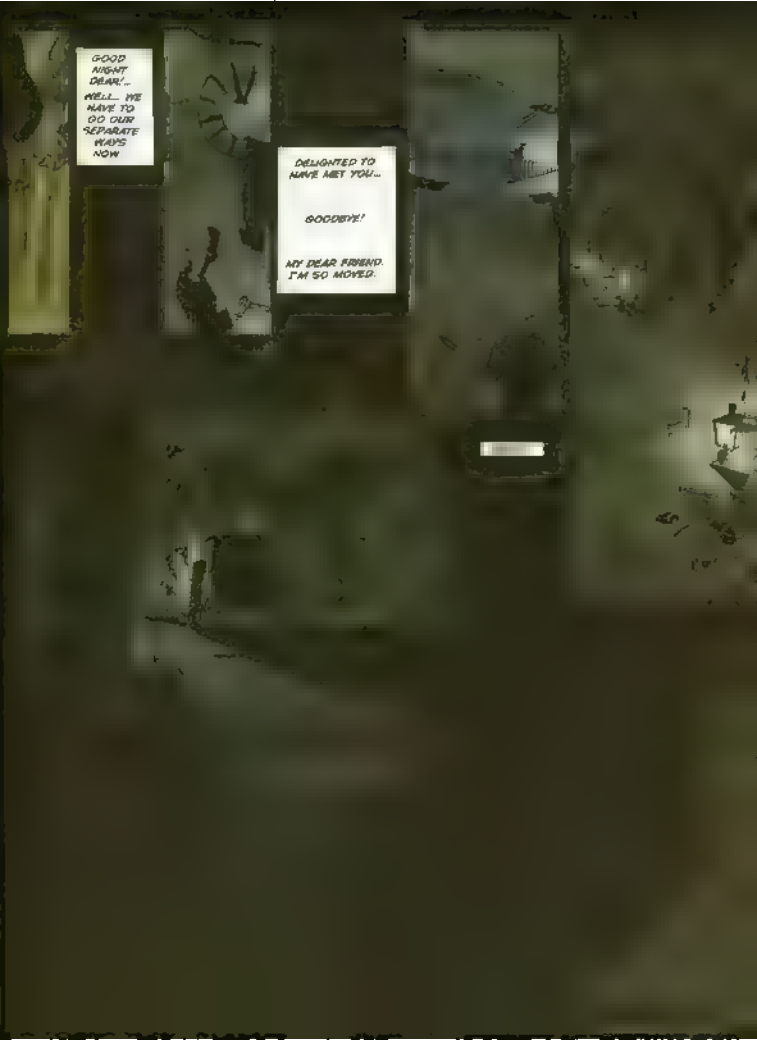

THAT'S IT. TRY TO MAKE EVERYONE THINK HE'S A NONCONFORMIST! OR EVEN A REVOLUTIONARY!
WHAT?
I... DON'T BE SILLY
IN A WAY IT'S TRUE. JUST LOOK AT YOU, PAUL. AFTER THIRTY YEARS IN THE SAME COMPANY YOUR CAREER IS AT ITS PEAK. YOU'VE GOT A MARVELOUS WIFE
TWO WONDERFUL CHILDREN... YOUR LIFE IS PERFECT!
SO WHAT
NOT EVERYONE'S SO LUCKY! I ENJOY SOME THAT
HEY! THAT'S ENOUGH! I'M FED UP WITH YOUR INSINUATIONS. YOU SHOULD ALL WATCH YOUR WIVES A BIT MORE CAREFULLY AND LEAVE ME IN PEACE, DAMN YOU!
HOW HORRIBLY RUDE
I WON'T FORGET THIS, GEORGE! I WON'T TAKE THIS LYING DOWN! YOU CAN BE SURE
I'M REMEMBERING IN MY HEART MY FRIENDS I'D COUNTED ON YOUR MONUMENT!
HAS ANYONE SEEN MINE

HE'S LAGGING BEHIND. I THINK.
WE HE'S PART OF OUR GANG NOW. LET'S GO!
LEMME SEE... I CAN PUSH ANY MORE MERCHANDISE FROM HERE. DO YOU SEE WHAT WE DID? WE BREAK THE WHOLE EVERYARD MAKING PLAN OF ME IN FRONT OF EVERYONE.
AH, TYE: I BRING MANGLE HOME. WE BAKE HIS PUBE BOMBS ON AHEAD
WE MUST BE ANYTHING AT THE OF THE TERRACES
JUST BECAUSE HE'S DRUNK DOESN'T MEAN WE CAN LET IT ALL HANG OUT IN PUBLIC.
...JOHN! WHAT ARE YOU DOING? THE PARTY'S OVER. WE'RE LEAVING
WE CAN FLY FOLLOW YOU.
JOHN. ARE YOU OKAY? ARE YOU ALONE?
I JUST WANTED TO WONDER THE SETTING SUN FROM HERE. DO YOU KNOW THIS SPOT FITS? THE PRESENT? IS SO MUCH THAT THERE ALWAYS SEEMS TO BE A NEW PLACE TO DISCOVER. EVEN WHEN IT'S TIME TO GO
FROM UP HERE YOU CAN SEE FOR MILES AROUND. WHAT A MAGNIFICENT VIEW
DON'T KNOW WHY... HAVE SUCH A DEEP-SEATED FEAR OF THE DARK. AND EVEN VERY MUCH I LOVE SUNSETS SO MUCH... THEY MAKE ME TIRED. AND THEY GIVE ME A FEELING BETWEEN VANISH HAPPINESS AND MORTALITY.
I THINK THAT'S BECAUSE OF A CHILDHOOD MEMORY. BUT I DON'T KNOW WHICH ONE EXACTLY.


OH YEAH? WELL SINCE YOU'VE DECIDED TO TAKE HIS SIDE, YOU CAN GO HOME WITH HIM! YOU'LL BE ABLE TO TALK TO EACH OTHER GOODNIGHT EVERYONE.
ONE "A" YEAH, DON'T TAKE IT LIKE THAT
WHAT?! I REPEAT! I DON'T AGREE.. IT'S NOT TRUE THAT HE NEVER MAKES ANY SENSE
KATE MY DEAR WHERE WERE YOU ? BUT YOU'RE CRYING!
HURRY ALONG, MY DEARS; THE SUN IS SETTING AND I HATE DRIVING AT NIGHT...
ARE YOU AFRAID OF THE DARK?
COME TO THINK OF IT
"I'D QUITE LIKE TO GO BACK TO THE PARTY

SHIT. I'M TIRED. EXHAUSTED!
WHAT DO YOU EXPECT, MY DEAR GEORGE? IT'S TIRING TO CRITICIZE THE WHOLE WORLD! LEAN ON ME. WE'LL SOON BE THERE
I CAN'T TAKE ANOTHER STEP. GOD, THESE STAIRS DO GO ON FOREVER
HELP ME. DON'T WORRY. YOU'RE NOT TAKING ANY CHANCES! I BELIEVE HE'S THROWN UP EVERYTHING HE HAD IN HIM
WHAT'S THE MATTER, MR. THE ALCOHOL SOCIAL BUTTERFLY WITHDREW IT. YOU
DEAR LORD, NO! I WOULD EVEN SAY THAT HE DOESN'T GO FAR ENOUGH
YOU HEARD ME. I HAVE ONLY ONE REGRET ABOUT THIS PARTY: NOT DRINKING AS MUCH AS HE DID.


LOOK AT HIM. FARMER DOWN. HE'S STILL SULKING. HE AND HIS WIFE WILL FINISH THE EVENING AT HOME
HA HA. FOR ONCE
WHAT HAPPENED?
MY FRIENDS. LET'S GO BACK TO THE PARTY. LET'S. BOB. WE. WE CAN START OVER. THERE MUST BE
THAT'S IMPOSSIBLE. YOU MUST RESIGN YOURSELF.
POOR MAN
A FEW BOTTLES LEFT. RIGHT? COME ALONG
HELP ME! LET'S PUT HIM IN THE CARRIAGE.
OH NO DAMN YOU, MR. BAT!


GOOD NIGHT DEAR!..
WELL.. WE HAVE TO GO OUR SEPARATE WAYS NOW
DELIGHTED TO HAVE MET YOU..
GOODBYE!
MY DEAR FRIEND. I'M SO MOVED.

IN THEIR GREAT WISDOM, MEN FAVOR THE EMPIRICAL APPROACH. BEFORE MAKING UP THEIR MINDS, THEY MUST EXPERIMENT
FIRST OF ALL, A YOUNG MAN IS ATTRACTED BY A W.A.S.P (WHAT A SUPER PAIR).
POW!
WOW 36-23-36
BUT THIS KIND OF WOMAN DOESN'T HAVE MUCH MORE TO OFFER
SO, LATER HE GETS INTO B & B (BRAINS & BREASTS).
"LOVE WORKS BEST WITH THE EYES, BUT WITH THE RIGHT AND LEFT HOOK IT WORKS EVEN BETTER" (MUHAMMED ALI BOXER SHAKESPEARE)
ZZZZZ
BRAINS ARE ALL WELL AND GOOD, BUT NOT IN BED
SO THE SEARCH CONTINUES... FOR A WOMAN WHO WILL LOVE HER MAN WITH PASSION
O-YOU LOVE ME? TELL ME YOU LOVE ME OR I'LL KILL YOU!
BUT TOO MUCH PASSION CAN BE TOO MUCH
THAT'S WHEN A MAN TURNS TO THE GIRL NEXT DOOR FOR A BIT OF COMFORT
CHEESE? PIECE OF CAKE?
BUT COMFORT CAN ALSO BE A BORE
SO A MAN STARTS LOOKING FOR A WOMAN WHO WILL DROP EVERYTHING, MARRY HIM AND MAKE BABIES
DID YOU REMEMBER THE MILK?
AND THE DIAPERS?
BUT WHEN SHE'S HAD ENOUGH, SHE DROPS HIM AND FILES FOR DIVORCE
AND SO A MAN GOES BACK TO HIS BEGINNINGS
36-23-36?
WHAT A NICE NAME

HOW DO WOMEN CHOOSE A PARTNER?

THEY HAVE VERY DIFFERENT CRITERIA FROM MEN...

THEY DON'T CARE FOR MACHOS.

GREASED-DOWN HAIR.

SQUARE JAW.

CHEST LIKE A GORILLA'S.

ID BRACELET

FLAT ASS.

THEY PREFER A BIT OF SUBTLETY.

CAREFULLY MUSSED-UP HAIR

DESIGNER STUBBLE

HAIRLESS BUT MUSCULAR CHEST

INSPIRING TATTOO.

CUTE ROUND BUTT

THEIR CRITERIA DEPEND ON AGE.

160

140

NOT HIS AGE HER AGE

BUT OF COURSE SIZE DOES MATTER

IN THEIR 20S

THEY CHOOSE ACCORD ING TO STYLE

WOW!!

IN THEIR 30S

THE SIZE OF THE ROCK COUNTS.

WOW!!

IN THEIR 40S AND 50S...

IT'S THE SIZE OF THE CHECK THAT MATTERS.

WOW!!

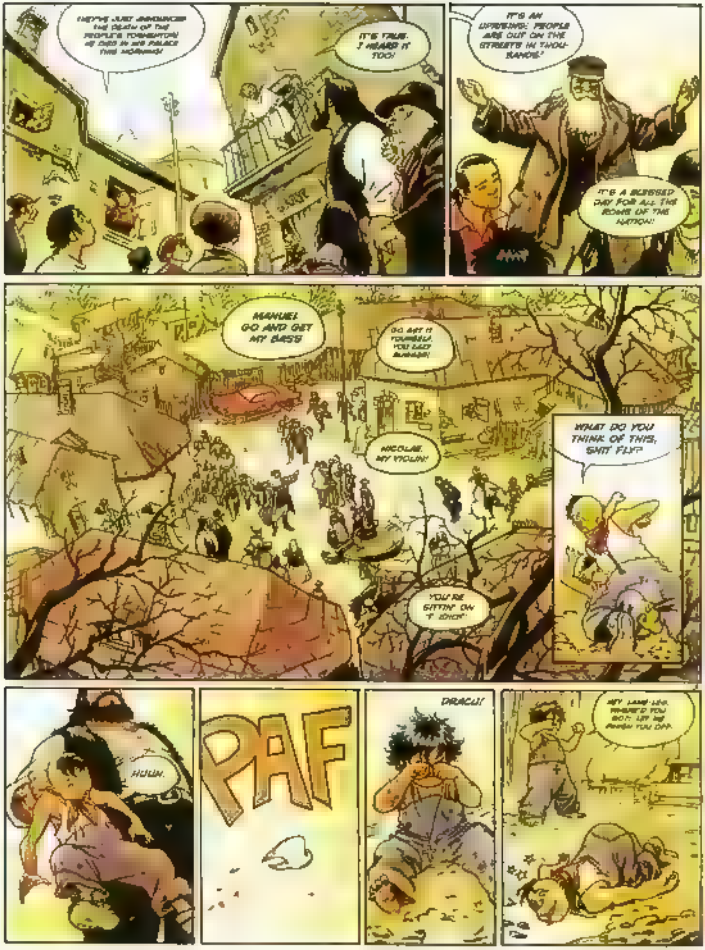
OVER 60

THEY'VE STOPPED BEING CHOOSY!

WOW!!

TSIAGOI! IT'S TIME FOR YOUR VIOLIN LESSON! TSIAGOI!
IF YOU WANT TO KICK HIS ASS, YOU CAN RELAX. THE LAME DUKE'S DOING IT FOR YOU
WHAT ABOUT YOUR MUSIC LESSON, DUMBO?

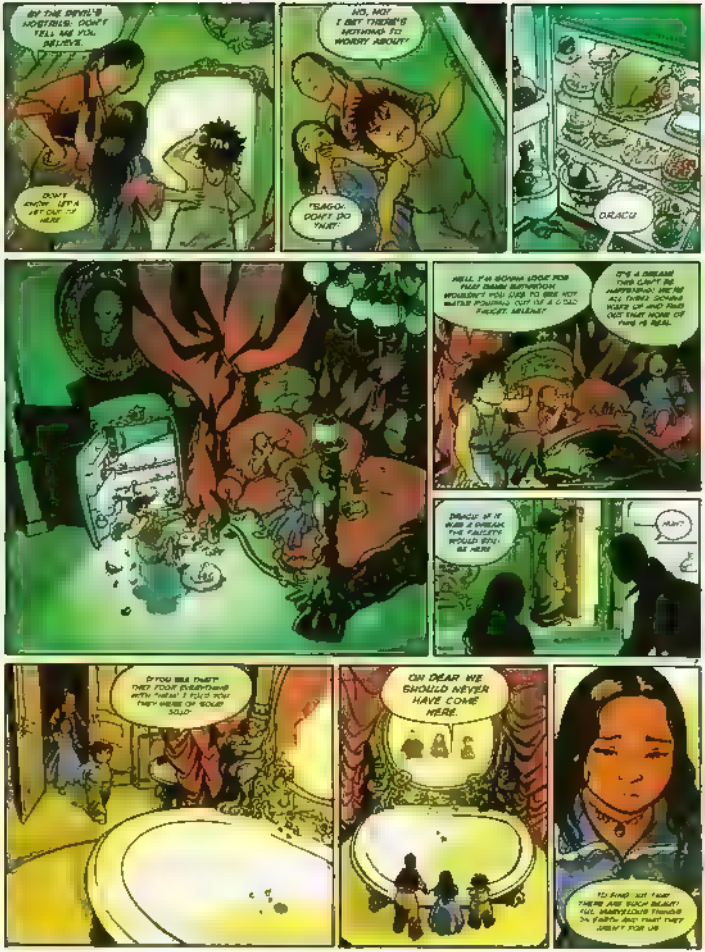
DRACU!! I WAS ON MY WAY HOME. DAD, WHEN LAME-LEG—
THAT'S ENOUGH! YOU CAN TELL ME LATER
SEE PART I'M SCARED OF? LAME-LEG FROM NOW ON WE'RE GETTING ALONG. YOU HAVE SOMETHING TO SAY ABOUT THAT?
GO ON, YSAGO!
I'M FAKIN' BETS! ONE DOLLAR ON MY COUSIN!
NO! STOP!
LAME LEG TE JE YICHUN AN A DRAGON FRUIT'S SKIN SCRATCHED UNDER THE BELLY. IF YOU LET HIM HE'LL KILL YSAGO!
STAY OUT OF THIS, HELENA! IF MY SON CAN'T GET EVEN WITH LAME LEG, HE DOESN'T DESERVE TO LIVE.
PAF
PAF
THE KONDUCTOR IS DEAD!! THE KONDUCTOR IS DEAD!

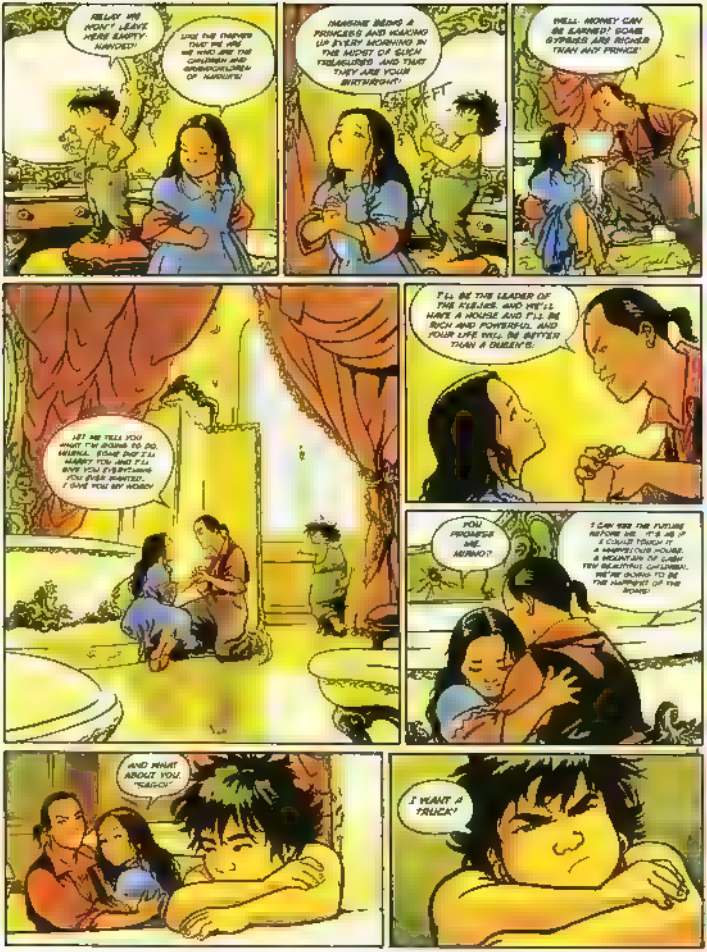

HE'VE JUST ANNOUNCED THE DEATH OF THE PEOPLE'S FOREMENTOR HE DIED IN HIS PALACE THIS MORNING!
IT'S TRUE. I HEARD IT TOO!
IT'S AN UPRISING! PEOPLE ARE OUT ON THE STREETS IN THOUSANDS!
IT'S A BLESSED DAY FOR ALL THE ICONS OF THE NATION!!
MANUEL GO AND GET MY BASS!
DO ART IT YOURSELF, YOU LAZY BANANA!
NICOLAS, MY VIOLIN!
WHAT DO YOU THINK OF THIS, SHIT FIX?
YOU'RE SITTIN' ON IT, IDIOT!
HUUH.
PAF
DRACU!
HEY, LAMB-LOIN, WHERE'D YOU GO?! UP HERE, YOU DAH.

BY OUR BROTHERS' SKULLS! I HOPE WE'RE NOT RELOCKING TOO SOON!...
HEY CUT, LEAVE IT! LET'S GO!
DRACU! I GAVE HIM SUCH A HIDING! I DON'T EVEN KNOW HOW I DID IT!
GREAT! BUT LISTEN TO THIS.
THE TORMENTOR IS DEAD! THE REVOLUTION HAS STARTED. ARE YOU COMIN' INTO TOWN WITH US? WE'RE GONNA LOOT SOME OF THE SHOPS!
INTO TOWN? IF THE TORMENTOR IS DEAD, IT'S HIS CASTLE WE SHOULD LOOT!

MAY IT BEAUTIFUL!
AFTER YOU, LADIES AND GENTS. THE PATH'S CLEAR
THANK MY FRIEND WE'RE FINALLY GOING TO BE ABLE TO CHECK YOUR STORY OUT! THE WORLD OUGHT TO KNOW! I HOPE FOR YOUR SAKE THAT YOU DON'T SUFFER IT!
OH YOU LADIES CREATING ALL THIS GREAT STUFF IN A HOUSE WHERE NO ONE'S BEEN IN FOR OVER A YEAR!
CHARM HOUSE! IT'S FULL OF BEAUTIFUL!
YOU'VE THERE WAS ONE ON THE GROUND FLOOR.
I'LL NEVER FIGURE OUT HOW YOU DARED COME HERE BY YOURSELF.
OU'RE THE ONE WHO ASKED M

BY THE MALEVOLENCE OF HELL KALDERASH!
TSAGOU: WARD OFF THE DOG WHILE I GET MILENA TO SAFETY.
IT'S THE BEDROOM OF THE PEOPLE'S TORMENTOR... ISN'T LOLITA AT THE SIZE OF THAT KLEBOT
O THE HAIDUK'S BLOOD!
OH!
WHAT RACHEL WHAT BEAUTY COULD CRY
HOLY MOTHER IN HEAVEN LOOK AT THAT
WHAT ABOUT THE POOR DOG WHO TAKE CARE OF IT
DON'T WORRY ABOUT IT
DAMN! ALL THIS MESS MADE BY HUMANS!
NO TSAGOU! DON'T OPEN IT
REMEMBER WHAT THEY USED TO SAY ABOUT THE DICTATOR ABOUT THE WOMEN THAT DISAPPEARED AROUND HIM WHENEVER HE CAME ON A VACATION


BY THE DEVIL'S HOOFBALLS, DON'T TELL ME YOU BELIEVE.
DON'T KNOW. LET'S GET OUT OF HERE
NO, NOT I BET THERE'S NOTHING TO WORRY ABOUT
TRAGO- DON'T DO THAT!
DRACU
WELL, I'M GONNA LOOK FOR MORE SANE SITUATION. WOULDN'T YOU LIKE TO SEE HOW WE'RE POSING OUT IN A CULT FACET, MILENA?
IT'S A DREAM. THIS CAN'T BE HAPPENING. WE'RE ALL THREE GONNA WAKE UP AND FIND OUT THAT NONE OF THIS IS REAL.
DRACU, IF IT WAS A DREAM, THE FACULTY WOULD STILL BE HERE
HUH?
IF YOU SEE THAT THEY TOOK EVERYTHING WITH THEM, I TOLD YOU THEY WERE OF SOLID SOLID
OH DEAR ME SHOULD NEVER HAVE COME HERE.
TO FIND OUT THAT THERE ARE SUCH BEAUTIFUL AND MARVELOUS THINGS IN EARTH AND THAT THEY DIDN'T FOR US


RELAX! WE WON'T LEAVE HERE EMPTY-HANDED!
LIKE THE THINGS THAT WE ARE SO WELL ARE THE CHILDREN AND GRANDCHILDREN OF NARUSE!
IMAGINE BEING A PRINCESS AND WAKING UP EVERY MORNING IN THE MIDST OF SUCH TREASURES! AND THAT THEY ARE YOUR BIRTHRIGHT!
WELL, MONEY CAN BE EARNED! SOME GYPSIES ARE RICHER THAN ANY PRINCE!
LET ME TELL YOU WHAT I'M GOING TO DO, HELENA. SOME DAY I'LL MARRY YOU AND I'LL GIVE YOU EVERYTHING YOU EVER WANTED. I GIVE YOU MY WORD!
I'LL BE THE LEADER OF THE KLEJES, AND WE'LL HAVE A HOUSE AND I'LL BE RICH AND POWERFUL, AND YOUR LIFE WILL BE BETTER THAN A QUEEN'S.
YOU PROMISE ME, MIRKO?
I CAN SEE THE FUTURE BEFORE ME. IT'S AS IF I COULD TOUCH IT. A MARVELOUS HOUSE, A MOUNTAIN OF GOLD, TEN BEAUTIFUL CHILDREN. WE'RE GOING TO BE THE HAPPIEST OF THE ROMS!
AND WHAT ABOUT YOU, "GAJO"?
I WANT A TRUCK!

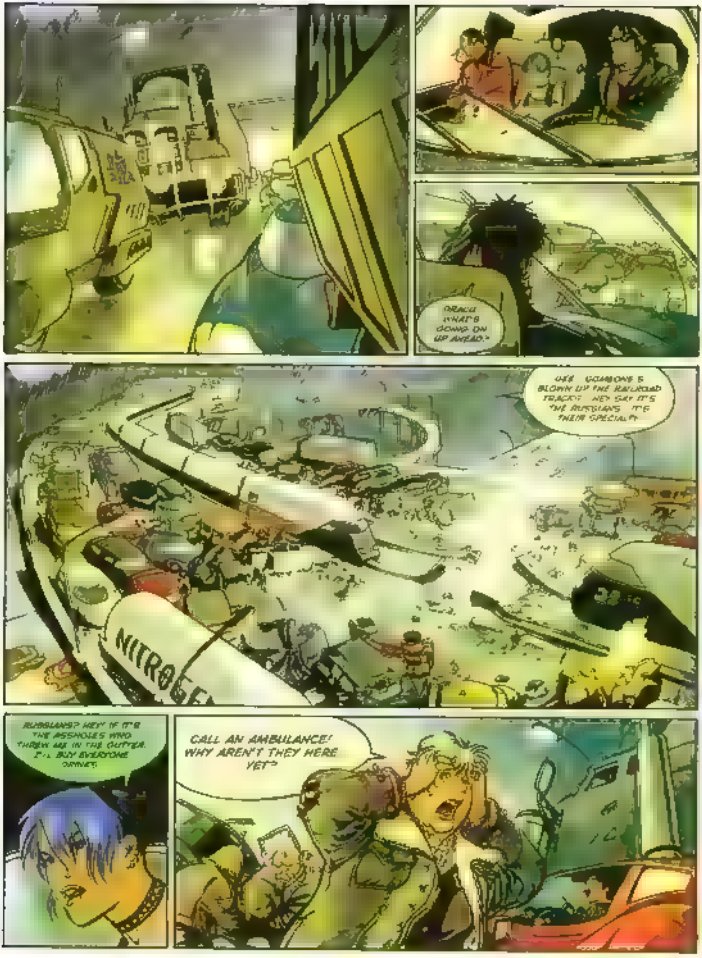
TWENTY-FIVE YEARS LATER. GERMANY NEAR THE CZECH BORDER...
AH. CUT YOUR TIME GETTING HERE.
OKAY. OKAY. NO NEED TO HAVE LIKE THAT
I DID WHAT I COULD. GLAD TO SEE YOU, MIRMO!
SO, AM I!
HELLO, TSAGO!
AH TSAGO! LITTLE TSAGO! I MISSED YOU, YOU KNOW!
SO ORACLE I MISSED YOU TOO HELENA.
IT'S TSAGO! DO YOU LOVE IT OR HATE IT?
AND WHO WAS ALWAYS IN TROUBLE WITH HIS DAD WHO WAS FOREVER KICKING HIM IN THE PANTS!
FOR ME, HE'S STILL THE LITTLE KID WHO HAS NEVER BROUGHT WHEN IT WAS TIME FOR ME YOUNG LESSON.
BRACE WITH IT BOTH OF YOU! YOU'RE GONNA MAKE ME CRY

NO PROBLEM. I'LL TAKE YOU TO BERLIN...
DID YOU HAVE TO BUY YOUR CRAPPY CAR?
WHY? ISN'T IT PRETTY FLASHY?
UH, THE BLUE IS A NICE MUCH BETTER THAN THE CARCASSES THAT RUN IN FRONT OF IT.
D'YOU WANNA TAKE THAT ICE POP?
I YOU HAVE THE BOOK
THERE'S ALWAYS ROOM IN HERE
WOW. COME AND HAVE A LOOK AT THIS MESS
I SEE THAT YOU'RE INVOLVED IN IMPORTING LIBYAN! THERE MUST BE TONS OF IT!
ARGH. IT'S SEXIST BUT IT'S A LOVELY BLOND PERSON! YOU'VE BEEN HAD YOU GREENHORN!
HUH?
AH, AH, AH! YOU GOT CARPET FOR THIS STUFF!

LET'S GET THIS ON THE TRUCK. LIFT IT CAREFULLY. IT'S FRAGILE.
MAN.
THERE'S MONEY TO BE MADE THESE DAYS. I WON'T TELL YOU HOW MUCH I'M ROOMIN MAKES ON THIS JOB... IT WOULD MAKE YOU SICK.
MMMMSO
WELL MAYBE NOT AS RICH AS YOU'D GET IF YOU ATE ONE OF YOUR LOADS OF ORTOLEF! HA' HA' HA!
HEE' HEE'
WE'VE GOT TO TALK BUSINESS. YOU HAVE NO IDEA WHAT'S IN HERE, MUH!
LOOK, IT CUT TO EACH HIS OWN BUSINESS AND MIND OWN TRICKS, OKAY?
I DON'T GIVE A DAMN ABOUT WHAT YOU'RE UP TO.
AS LONG AS I'M PAID. I'M IN NO HURRY TO BECOME RICH...
OKAY. I HEAR YOU. WE WON'T TALK ABOUT IT ANYMORE. YOU'RE A BIG BOY NOW.
MUHMO. THE TOW TRUCK'S HERE
ABOUT TIME
SEE YOU AT HOME DEAR. I'LL BE BACK TOMORROW EVENING.
COME SEE US TOMOR- PROMISE?
PROMISE
HOLY SHIT. IT'S A REAL PALACE IN HERE
WHY ARE YOU LAUGHING?
"SEE YOU AT HOME DEAR. I NEVER THOUGHT I'D HEAR A GYPSY SAY THOSE WORDS

SO, TELL ME SOMETHING HAPPENED TO CHANGE.
WHO KNOWS? MAYBE A BOOK ABOUT WHAT HAD BEFALLEN US IN THE FUTURE.
AND YOU? ARE YOU STILL ON THE L.S.D.?
YEAH, THE PLANET'S BIG ENOUGH FOR MY TRUCK AND ME WE'LL SURVIVE.
SHE'S IN L.A. SHE'S WRITING A BOOK.
YOUR SISTER IS WRITING A BOOK? HOW I'VE HEARD EVERYTHING WHAT'S IT ON?

HEY! YOU GUYS GOING TO BERLIN? I REMEMBER MY UNCLE
I SWEAR AMAZING WHAT YOU CAN FIND ON THE INTERNET THESE DAYS. A MECHANIC IN A WHEELCHAIR!
I WONDER WHAT
I'M GOING TO BE ABLE TO AFFORD UP THERE LATELY
HEY'VE GOT A NICE DRY CABIN WHERE YOU'LL BE ABLE TO AFFORD UP THERE LATELY
WHAT ABOUT YOU, FORGET THAT SCUM THING?
HEY, WE'RE GENTLEMEN, CAN'T YOU TELL
SHIT, IT WAS ABOUT TIME MY LUCK TURNED SO DIRTY TRICKS, GREAT GUYS
ARE YOU SURE YOU'VE JUST GOT A STRONG ARM...?
THE MECHANIC CAN'T BELIEVE IT. I WONDER WHEN THEY'LL THROW THAT OUT AS WELL
YOU GET AROUND IN A WHEEL CHAIR?
HEY! DON'T FREAK OUT! IT'S JUST TEMPORARY. I'VE HAD SOME BAD LUCK RECENTLY

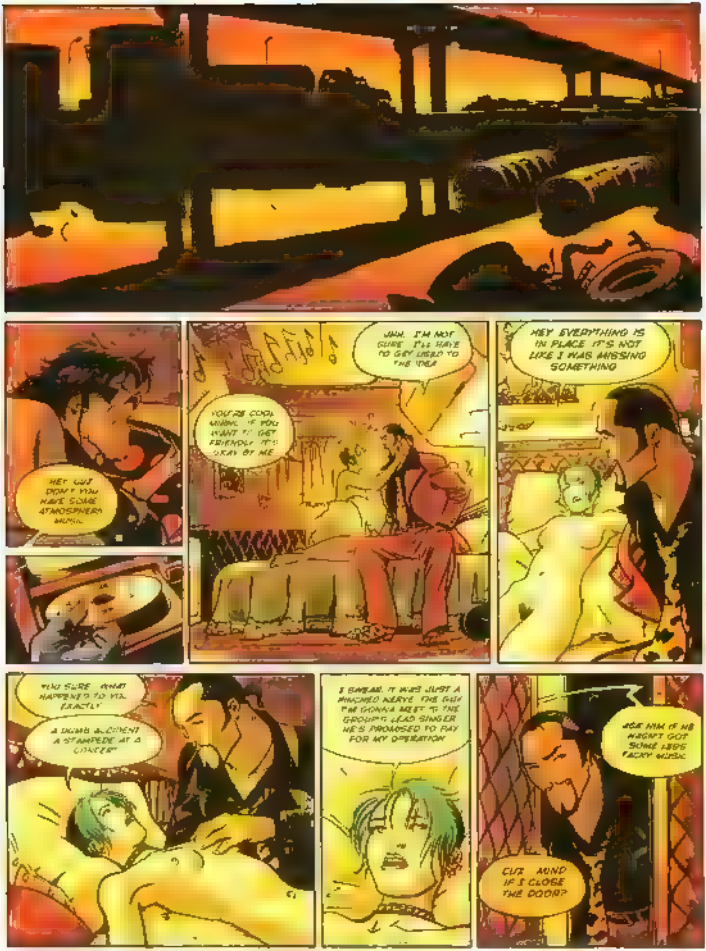

CRACK! WHAT'S GOING ON UP AHEAD?
USE SOMEONE'S BLOWN UP THE RAILROAD TRACKS! HEY SAY IT'S THE RUSSIANS. IT'S THEIR SPECIALTY.
NITROGE
RUSSIANS? HEY! IF IT'S THE ASSHOLES WHO THREW ME IN THE GUTTER, I'LL BUY EVERYONE DINNER.
CALL AN AMBULANCE! WHY AREN'T THEY HERE YET?

WHERE'S THE FUCKIN' HIGHWAY PATROL? THEY GET HERE AT THE FIRST SOUND OF BENT METAL
NOT TODAY IT'S A HOLIDAY
HUH? WHAT ARE YOU TALKING ABOUT? THERE ARE NO HOLIDAYS ON THE 03C GERMANY
TODAY THERE IS, EXCEPT FOR GUYS LIKE US... AND GALS LIKE YOU.
HEY!
WHO DON'T EVEN KNOW WHAT A SOCCER BALL IS...
DRACU!
TOOOOOT
WHAT CRAZED COCKROACH WOULD DARE CUT OFF THE GYPSY?
WIN!

FUSSBALL UBER ALLES
GIT OUTTA THE WAY!
BOING
BOM

BRAVO TEAGON! YOU HAVEN'T CHANGED!
SCHEISSE!
SO EIN ARSCH!
YOU REALLY DIDN'T KNOW THE FINALS WERE TODAY?
HUH? THE FINALS? OH. THE WORLD CUP. IS THAT WHAT YOU'RE TALKING ABOUT? GERMANY IN THE FINALS? AGAINST WHO?
ARE YOU KIDDING? HAVE YOU BEEN ON THE MOON?
PFFT. I DON'T GIVE A FUCK ABOUT SOCCER. DO YOU?
WM BERLIN
WHAT WE'RE INTERESTED IN IS THE NUMBER OF RANDIAN STATE EMPLOYEES THAT ARE GOING BE SHOT TO THEIR TV'S
YOU'RE TRYING TO SAY THAT I HAD A GOOD REASON TO BE OUT
YOU GOT IT!
TEAGON, D'YOU MIND IF I CALL MAMA?
BE MY GUEST. YOU'RE VERY TALKATIVE TODAY
ZEME
NERK
S7
55

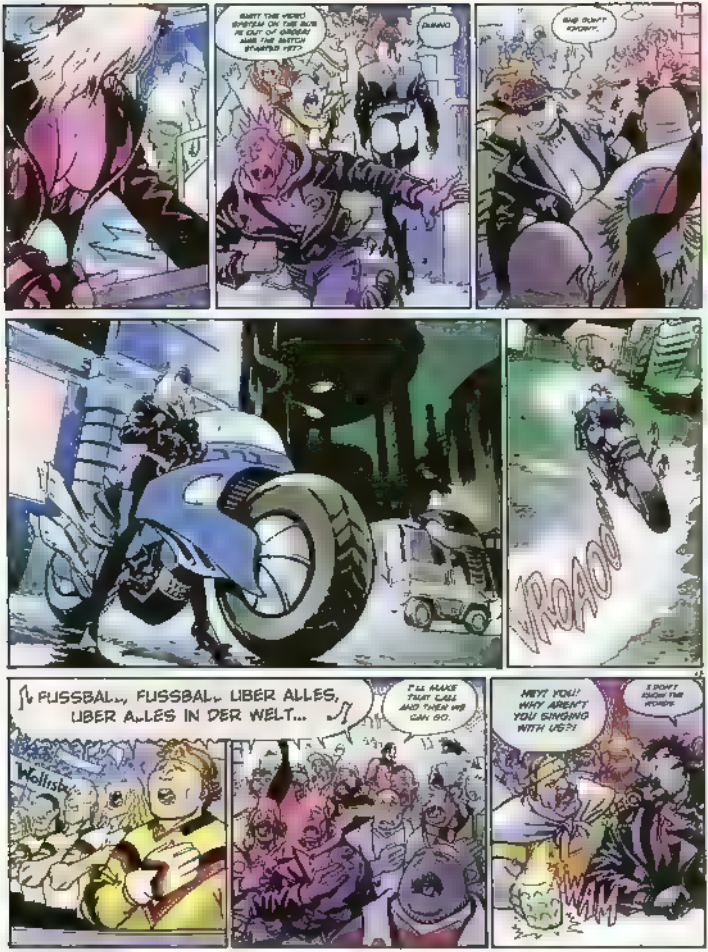
THANKS, MINA. FORGET ABOUT THE CAR... WE'LL GET ANOTHER ONE...
WHO'S THE GIRL?
STATION PHONE
HEH? OH NO, DAVE. JUST A CHICK THAT TRAGOH PICKED UP ON THE ROADSIDE.
I'M WAITING FOR THE MOMENT WHEN HE OFFERS HER A CAVIAR DINNER. HA! HA! HA!
TSK, TSK. I HOPE YOU'RE NOT GIVING HIM A BAD EXAMPLE!
I'M DOING EVERYTHING I CAN, BELIEVE...
HA! HA! SEE YOU TOMORROW.
CLIC
HEY GUYS, CAN I CALL MY BUDDIES?
GHIT! THIS ISN'T A FREE PHONE SERVICE!
D'YOU KNOW, YOU SMELL A BIT OF THE GUTTER. IT WOULD BE REAL NICE FOR ALL OF US IF YOU TOOK A SHOWER.
RELAX. I'LL CALL 'EM LATER..


HEY CUZ DON'T YOU HAVE SOME ATMOSPHERIC MUSIC...
YOU'RE COOL WITH IT IF YOU WANT TO GET FRIENDLY IT'S OKAY BY ME
UHH I'M NOT SURE I'LL HAVE TO GET USED TO THE IDEA
HEY EVERYTHING IS IN PLACE IT'S NOT LIKE I WAS MISSING SOMETHING
YOU SURE WHAT HAPPENED TO HIS EXACTLY
A DUMB ACCIDENT A STAMPEDE AT A CONCERT
I GUESS IT WAS JUST A MINOR NERVE THE GUY I'M GONNA MEET TO THE GROUPIE LEAD SINGER HE'S PROMISED TO PAY FOR MY OPERATION
ASK HIM IF HE MIGHT GOT SOME LESS TACKY MUSIC
CUZ AND IF I CLOSE THE DOOR?

HOLD ME STEADY...
A CALL OF NATURE I DIDN'T WANT TO DISTURB YOU.
OKAY STOP AND I'LL CALL MY CLIENT
I NOTE YOU'RE NOT REAL CUTS
WHAT ABOUT THE GIRL
SHE'S TAKING A WELL DESERVED NAP. BUT CRAZY CHICK.
DID SHE TELL YOU WHY SHE'S IN A WHEELCHAIR?
SHE WAS TRAMPLED AT A CONCERT AND LISTEN TO THIS. THE BOMBER WAS PROMISED TO PAY HER MEDICAL BY 3
SO I ASK HER HOW MUCH THE OPERATION COSTS. TWO HUNDRED THOUSAND DEUTSCH MARKS. HA. HA! HAS NO WAY HE'S GONNA COUGH THAT UP!
YOU KNOW THE TYPE? NOT BAD TO LOOK AT, BUT PRETTY DUMB AS WELL.
SHHH
IN THE MEANTIME THE HILARIOUS GUY SAYS SHE'S GOING TO GET HOLD OF SOME COPS. I'LL BE HER TO MEET ME FARTHER DOWN ON THE HIGHWAY ON HER OWN. IT'S A TRAP, OBVIOUS! AND WHY COME WITCHES A BOX WITH THE FIRST BUNCHES THAT DO, BY AND THEY THROW HER OUT OF THE CAR

AH YES. SHE TOLD ME YOU FORGOTEN HER AND THAT SHE DOESN'T LIKE YOU AT ALL
SHE DOESN'T HAVE TO
GO FOR A RIDE
BUZZZ
SHE DOESN'T HAVE TO
TELL THE BOSS THAT WE HAVE A BETTER PLAN THAN THAT NO ONE GIVES A DAMN ABOUT YOURSITE
BUZZZ
BANG BANG! BANG
OH! FOUR OR FIVE IN ONE GO? JUST WHAT HE NEEDED!
AND BANG
BUZZ
THEN IT WILL BE FROM BEHIND

LET'S GO, DMITRI! THEY AGREE. WE'LL FIND THE BOSS AT THE ARRANGED SPOT
POP
BUZZ
RUSSIAN MAFIA. I GET THE FEELING WE'RE NOT THE ONLY ONES THAT ARE UNDERGROUND IF THEY HOLD THE CHAMPIONSHIP IN THE SAME HOUSE
A FEW SECONDS BEFORE THE KICKOFF OF THIS MEETING MATCH WE BRING YOU A MESSAGE FROM OUR SPONSOR.
STRIP, BITCH!
WHO ARE THOSE TWO CHICKS? DIDN'T YOU SEE THE TV SHOW CALLED SS COMMANDOS? WON'T THAT WAS GOOD!
IMPRESSED IN AMERICA? IF YOU DON'T LIKE IT HERE GO BACK WHERE YOU ARE FROM
HOW DARE YOU TALK TO ME LIKE THAT, CABBAGE KRAUT!
DMITRI, WE HAVE WORK TO DO
ZIEG HEIL! HITLER WAS RUSSIAN!
DMITRI! WORK!
BANG BANG BANG! WHAT A BUTT!
THEN SLOBS USED TO DANCE WHILE KEEP UP THE HOLIDAY WITH THE OTHER PARTIES


WAIT! THE VIDEO SYSTEM ON THE BUS IS OUT OF ORDER! WAS THE SWITCH STARTED YET?
DUHHH
BUG DON'T KNOW...
VROOOM
♪ FUSSBALL, FUSSBALL, UBER ALLES, UBER ALLES IN DER WELT... ♪
Wollish!
I'LL MAKE THAT CALL AND THEN WE CAN GO.
HEY! YOU! WHY AREN'T YOU SINGING WITH US?!
I DON'T KNOW THE WORDS
WHM

NO ZZZOOM! WHERE ARE YOU FROM? WHAT'S YOUR NATIONAL ANTHEM?
BLACK EYES"
WHAT? BLACK EYES... WHAT SORT OF ANTHEM IS THAT?
EINIGKEIT UND RECHT UND FREIHEIT FUR DAS DEUTSCHE VATERLAND
BONK
KAYSER KARL, THE CAPTAIN OF THE GERMAN TEAM!
GO ON, KARL!
SCREW THEM!
LONG LIVE THE KAYSER!
AND NOW, WHERE'S THE TEAM THAT WE HAVE TO BEAT THE FRENCH
ALLONS ENFANTS DE LA PATRIIIIIE, LE JOUR DE GLOIRE EST ARRIVE!
EAT SHIT!
BASTARD!
FUNGUS FOOT!
THE BOY'S TURCUN HAS A HUMAN WHO THE MATCH CAUSE OF THE DELAY
THAT'S HIM!
GYPSY VERMIN, YOU'RE GONNA DIE!
WHO'S THIS PIG?
ZAP

YOU LIKE OUR CHAMPAGNE, EH?! YOU KNOW HOW TO MAKE 'EM WORK!
NO... I DON'T RIDE ON MY SCOOTER!
OH YES! KNEEL, KISS THE FLAG! KISS THE KAISER'S FACE!
OOPS!
KRAK
ZOC
WOK
WOK
KLANG

DRAG! IT'S A FAMOUS NIGHT NOW, DON'T YOU THINK?
SURE THING CUT
BUH THAT'S NOT ALL I HAVE TO SAY
THEY'RE VERY ALIVE PEOPLE
BUT WE'LL TAKE THE TIME TO SHOW YOU THE GERMANY THAT ALL OF US CYPRIENS KNOW AND LOVE..
A LONG FADE FROM GUIDO-HAND.
MARVAILLE TO GALETTI, STRAIGHT IN FRONT OF THE GOAL.
NEIN! NEIN! NEIN!
SCHEISSE SCHEISSE SCHEISSE
NEIN!
GOAL FOR FRANCE. FORTY-FIVE SECONDS INTO THE MATCH.
UGH..
FRANCE 1. GERMANY 0!
RED
!!!

BEHIND THE TRUCK
WHAT ARE YOU DOING?!
HEY, WHY ARE YOU BULLYING?
THE OLDS THAT WERE PARKED NEXT TO US!
ARE THIS ONES WHO THREW ME IN THE GUTTER. IF THEY'D SEEN ME IN THIS TRUCK THEY WOULD'VE KILLED ME FOR SURE
?
HEY! IT'S MARNO! WHAT'S HE UP TO?!
THIS WAY!
SCHMIDT CENTERS. SPRINGER IS ALONE IN FRONT OF THE
HE'S GOT OUTTA HERE! PUT YOUR BODY ON THE LINE
SLAK

HEE! HEE! HEE! HA. HA. HA.
BERLIN
67 km
C3C
BRINGS BACK OLD MEMORIES DOESN'T IT CUZ
YEE YOU CAN SAY THAT AGAIN.
HEY GUYS. CAN'T YOU SELL ME A BIT OF DOPE?
SHUT UP!
SPLAT
YOU DON'T GET IT DO YOU? THAT'S NOT THE SORT OF THING TO SAY

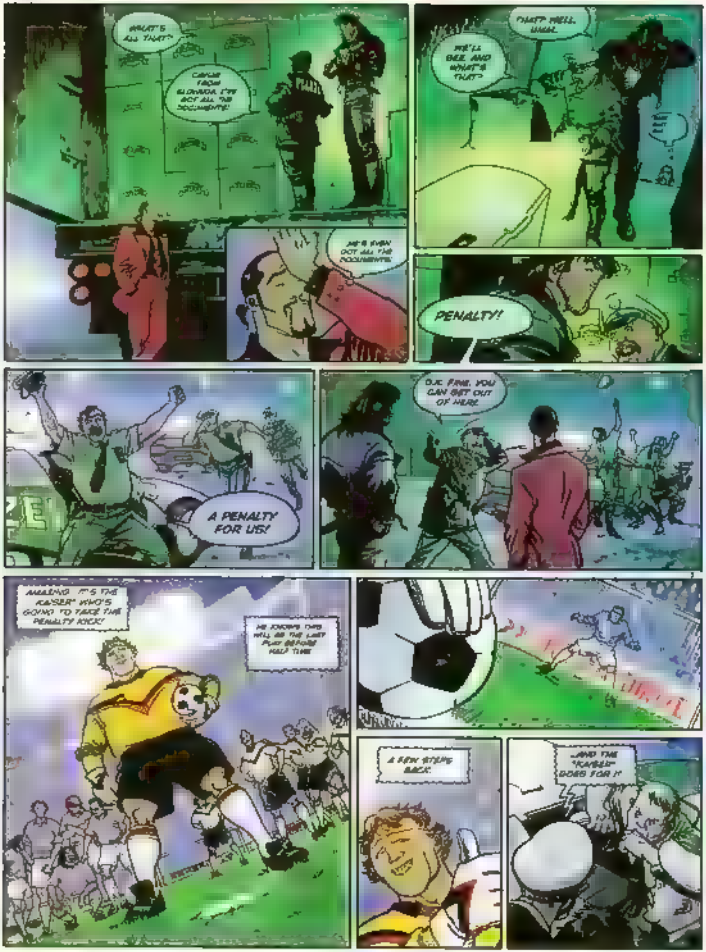
THE GUYS WHO TURNED YOU OUT ON THE ROAD WERE TWO OF MEN FOR THE RUSSIAN MAFIA. YOU WON'T LIVE LONG IF YOU CAMP ON ACTING LIKE AN IDIOT!
WE'RE ALMOST THERE... IF I DON'T HAVE ANYTHING FOR MITCH HE'S GONNA BE PUTTIN' WITH ME
MITCH THAT THE SINGER?
YEAH... IF I TURN UP EMPTY-HANDED HE'LL NEVER GET ME OUT OF THIS FUCKIN' WHEELCHAIR
GET THAT DUMB IDEA OUT OF YOUR HEAD! WILL YOU? THAT BASTARD IS NEVER GONNA PAY FOR YOUR OPERATION. HE'LL JUST KEEP ON BLACKMAIL YOU... AND YOU DESERVE IT
TOTOOTOOTOOO
HEY! LOOK AT THAT DEAL!! THEY'RE IN A REAL HURRY TO WATCH THE REST OF THE MATCH

I THINK THERE'S SOME FRIENDS WHO WANT TO SEE YOU.
WE DROP YOU OFF AND YOU DEAL WITH IT, OKAY?
WHAT ARE YOU WAITING F-?
GIVE ME YOUR GUN. I'M GONNA CHECK OUT THOSE GUYS. I DON'T LIKE THIS.
OH SHIT SO NOW YOU THINK YOU'RE PSYCHIC?

WAIT FOR ME. I'LL GO LOOK...
TACKLE FROM QUEENSLAND... WHAT A PLAYER! HE NEVER GIVES UP.
THAT'S TRUE... THE FRENCH BACK HAS SHORT LEGS...
SO HIS CENTER OF GRAVITY IS LOW AND THAT ALLOWS HIM TO CHANGE DIRECTIONS VERY QUICKLY
ANYONE HERE?
PASS TO GASTY! THE FRENCH ARE PUSHING BACK... HE'S DANGEROUS. THEY'RE COUNTERING EACH ONE OF OUR ATTACKS
D'YOU MIND GUYS? WHILE WE TALK.
CLAC

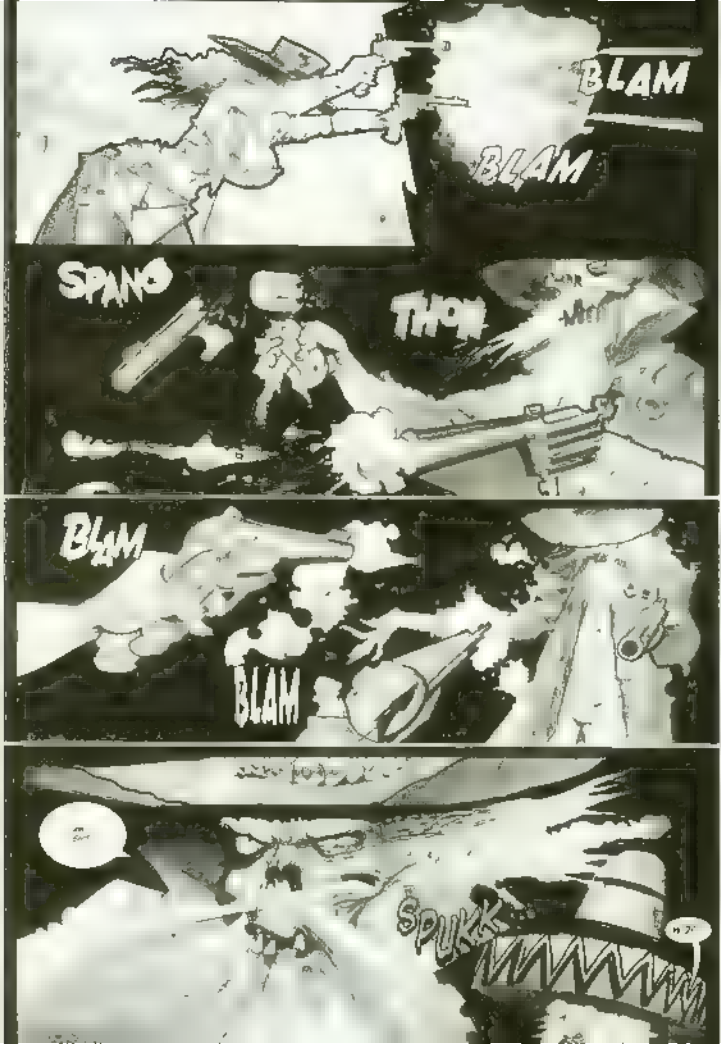
BY THE DEVIL'S NOSTRILS!
WHUMM
LET'S GET OUTTA HERE!
MITCH! IT'S MITCH!
WHUMM
WHAT'S GOING ON? SHIT! IT'S THE COPS!
WHUMM
GET HER OUT OF HERE I'LL TAKE CARE OF THEM

ARE YOU THE ONE THAT CALLED US
NO, BUT I WAS SENT TO THERE'S SOMETHIN MISSIN' WORD ON.
IT'S NOT YOU THAT CALLED?
NO. I JUST GOT HERE... THERE'S A BODY IN THE DUMPSTER
IS IT O.K.?
I DUNNO, WITH OLE
POLIZ
POLIZ
CALL FOR HELP? WE GOT FOUR STUFFS
WE DON'T WANNA BE IN YOUR WAY AND I LIKE TO BE IN AREA FOR THE END OF THE MATCH
THE END OF THE MATCH? DO THE SURVEY USERS FOOTBALL HUH?
OPEN THE TRUNK AND SHOW ME WHAT YOU'RE CARRYING...
BY ALL YOUR HOLY TREMBLING VIRGINS!


WHAT'S ALL THAT?
CARGO FROM GLOMOK. IT'S ALL THE DOCUMENTS!
HE'S GOT ALL THE DOCUMENTS!
THAT'S HELL, MAN.
WE'LL SEE, AND WHAT'S THAT?
PENALTY!
A PENALTY FOR US!
O.K. FINE, YOU CAN GET OUT OF HERE.
AMAZING! IT'S THE KAISER! WHO'S GOING TO TAKE THE PENALTY KICK?
HE KNOWS THIS WILL BE THE LAST PLAY BEFORE HALF TIME
A FEW STEPS BACK.
...AND THE "KAISER" GOOES FOR IT!

CONTINUED ON PAGE 109

FISTFUL OF BLOOD
WELL?
WELL HELL WHAT DOES THAT MEAN, ALAN?
TIME TO THROW DOWN, BITCH!


BLAM
BLAM
SPANG
THOM
BLAM
BLAM
SPUKK

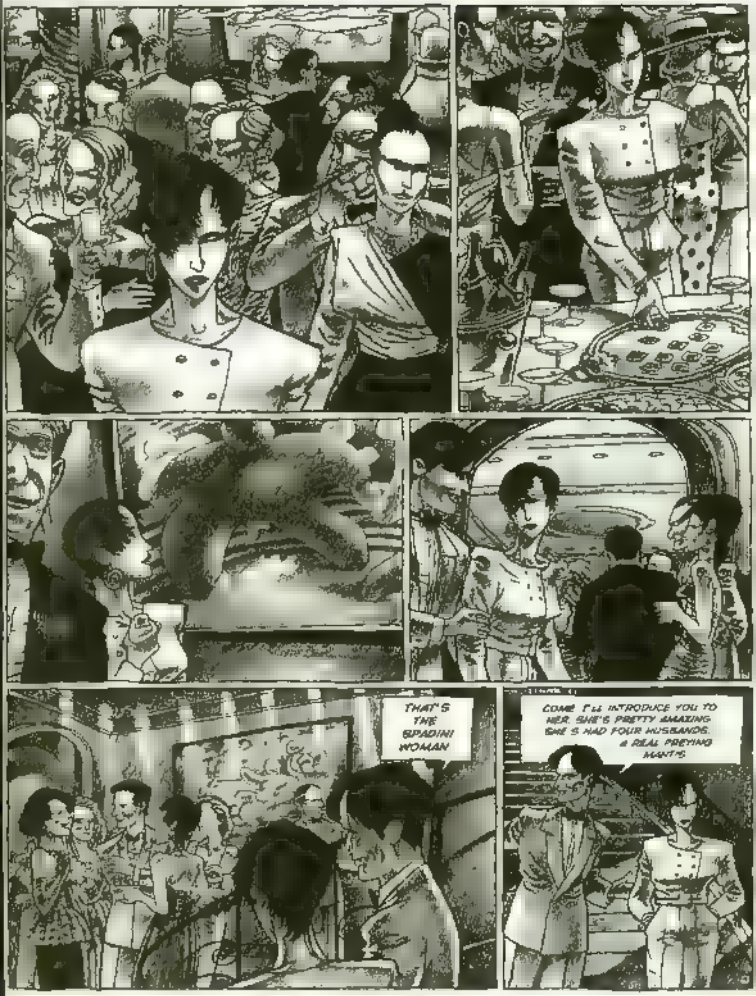
WAP
THOK
CHOK
SPLAT
ACK!
FA-WHAP
SLAM
SLAM
SLAM
FFUMPP

OK, A RIGHT THEN!
I'LL TAKE THAT AS A MAYBE
I WAS YOU I'D THINK ABOUT SWINGING OVER TO OUR SIDE
THE MCDONALDS DON'T LIKE OUTSIDERS OF ANY KIND SO IF YOU'RE STILL ALIVE IN THE MORNING
WE TALK
MORE

YOU NEED TO USE THE BATHROOM BEFORE YOU GO HOME?
WE'VE BEEN HERE ABOUT A DAY AND AS MUCH AS I'D LOVE TO SHIT NOT THE NICEST PLACE I DON'T WANT TO TAKE ANYMORE OF YOUR TIME
I MEAN I'M SURE YOU'VE GOT PLACES TO GO THINGS TO DO
WE'RE GOING WHERE AREN'T YOU?
SOME OF US BUT YOU'RE NUMBER FIVE

CLEANED OUT WE'VE GOT
SO OKAY THEN
RIGHT ON GOODNIGHT
SEE MY MUM'S A TALKER

HHHHISSSSSSSSS
TO BE CONTINUED...


THAT'S THE SPADINI WOMAN
COME I'LL INTRODUCE YOU TO HER. SHE'S PRETTY AMAZING. SHE'S HAD FOUR HUSBANDS. A REAL PREYING MANTIS.

SO, WHERE DID YOU FIND THIS YOUNG GENIUS, MATT?
HA HA HA. WELL YOU CAN BE SURE IT WASN'T IN AN ART SCHOOL, CONTESSA..
AH, MATT YOU'VE GOT FLAIR. I CAN TELL THAT YOUNG PROTEGE WILL SOON BE THE DARLING OF ALL OF ROME.
IS SOMETHING WRONG, CLAUDIA?
COULD YOU PLEASE GET ME SOMETHING TO DRINK.
OF COURSE. RIGHT AWAY!!

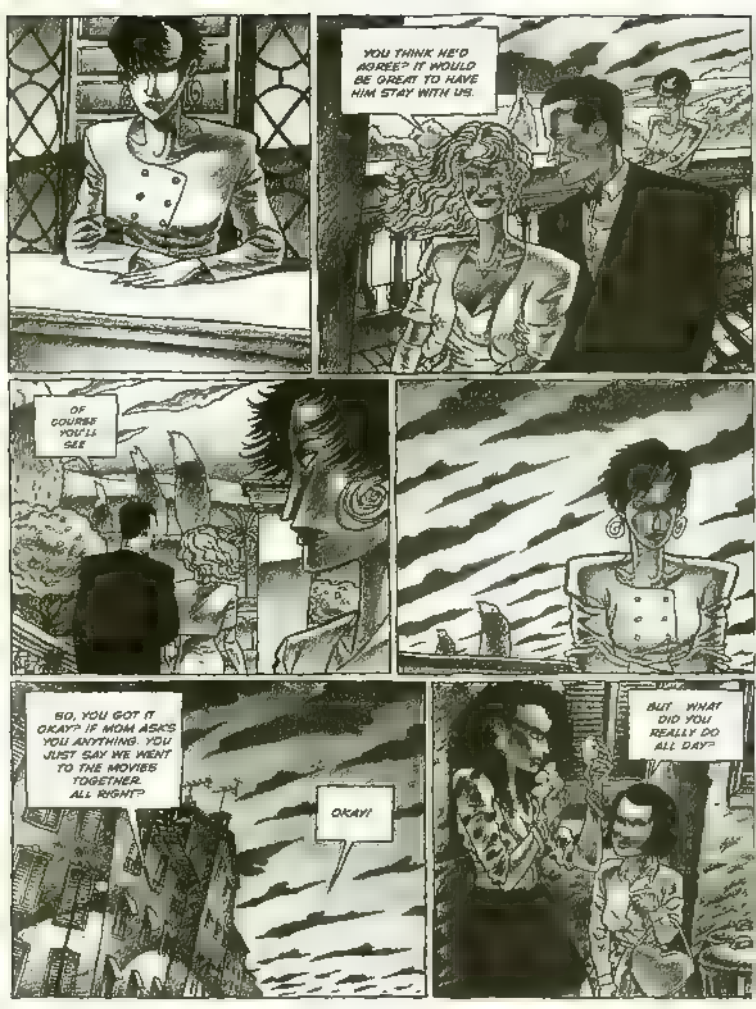
SO THERE YOU ARE!

MATT? OH, EVERYONE KNOWS HIM... HE'S A PATRON OF THE ARTS... HE'S QUITE GENEROUS EVEN EXTRAVAGANT SOMETIMES... THE SORT OF GUY THAT'S POPULAR WITH THE ROMANS.
PEOPLE HERE ADMIRE ANYONE WHO ACTS LIKE A MILLIONAIRE. MATT GIVES THESE INCREDIBLE PARTIES. OR SO I'VE HEARD FROM HIS SYCOPHANTS.
APPARENTLY, HIS FORTUNE COMES FROM HUGE RUBBER PLANTATIONS.
IN INDONESIA, IT SEEMS.
BUT HE ALSO OWNS SEVERAL REAL ESTATE COMPANIES IN ROME. HE JUGGLES WITH MONEY AND PROPERTY LIKE SOME GAMBLER WHO CAN'T GET AWAY FROM THE POKER TABLE.
BUT IT'S WORKED FOR HIM. HE'S MADE A LOT OF MONEY.

SO, AM I BEING A USEFUL FINANCIAL GUIDE?
YES, OF COURSE
CLAUDIA, HAVE I TOLD YOU ABOUT THE PHOTO AGENCY NOVA? I'M SURE THEY'D BE INTERESTED IN YOUR WORK
I'LL TAKE YOU THERE TOMORROW IF YOU LIKE. AND THEN WE COULD END THE DAY IN OSTIA, JUST YOU AND ME. WHAT DO YOU SAY?
CLAUDIA!? BUT...

CLAUDIA? WHERE DID THAT FILTHY KID GO?
SHHH. YOUR SISTER IS DOING IT WITH MATT
WOW! WHAT AN ASS.

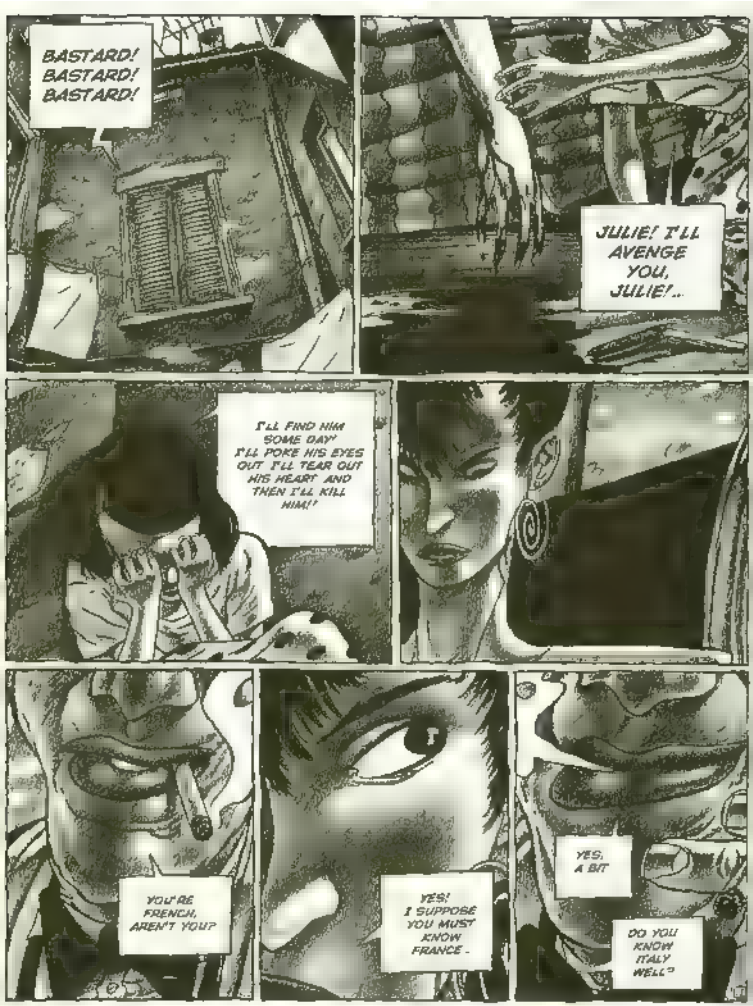
GET OUTTA HERE! GET OUT!
BITCH!! YOU'RE JUST LIKE YOUR SISTER! YOU WHORE!
I LOVE YOU, MATT. YOU KNOW THAT DON'T YOU?
YEAH JULIE! YOU TOLD ME ALREADY!
YOU KNOW. WE COULD LEAVE FRANCE... JUST YOU AND ME... AND WE COULD GET MARRIED! WHAT D'YOU SAY?!
YOU'RE JUST A KID, JULIE! YOU'RE NOT EVEN SIXTEEN. AND YOU KNOW NOTHING ABOUT LIFE...
HOW WOULD WE LIVE? WHAT WOULD WE EAT? CAN YA TELL ME?

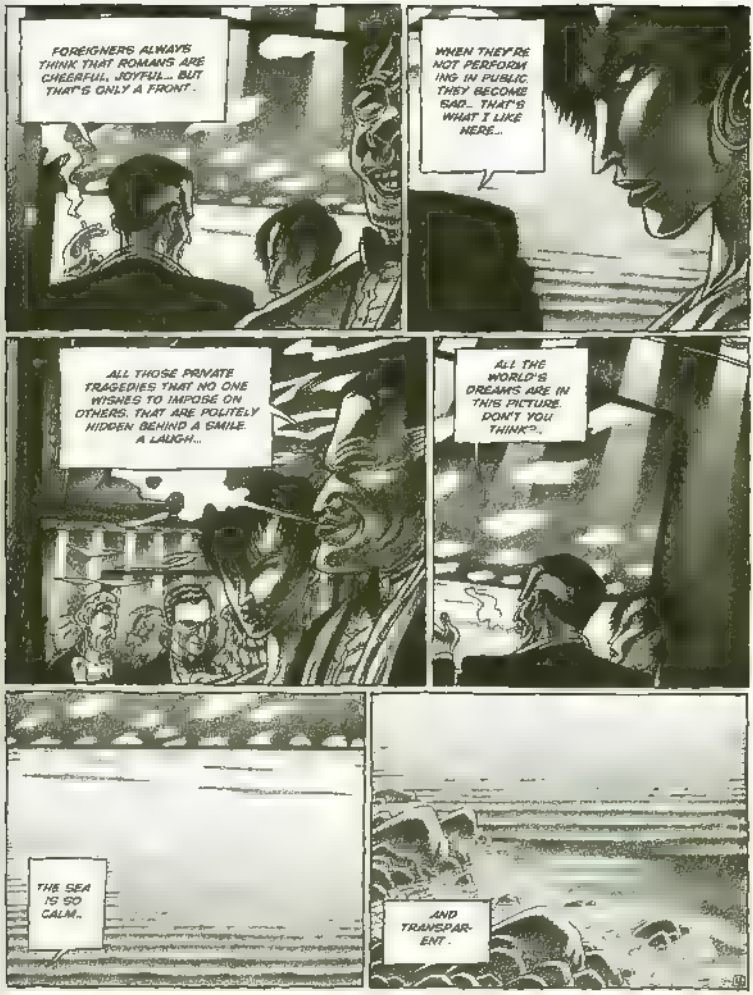

YOU THINK HE'D AGREE? IT WOULD BE GREAT TO HAVE HIM STAY WITH US.
OF COURSE YOU'LL SEE
SO, YOU GOT IT OKAY? IF MOM ASKS YOU ANYTHING, YOU JUST SAY WE WENT TO THE MOVIES TOGETHER. ALL RIGHT?
OKAY!
BUT WHAT DID YOU REALLY DO ALL DAY?

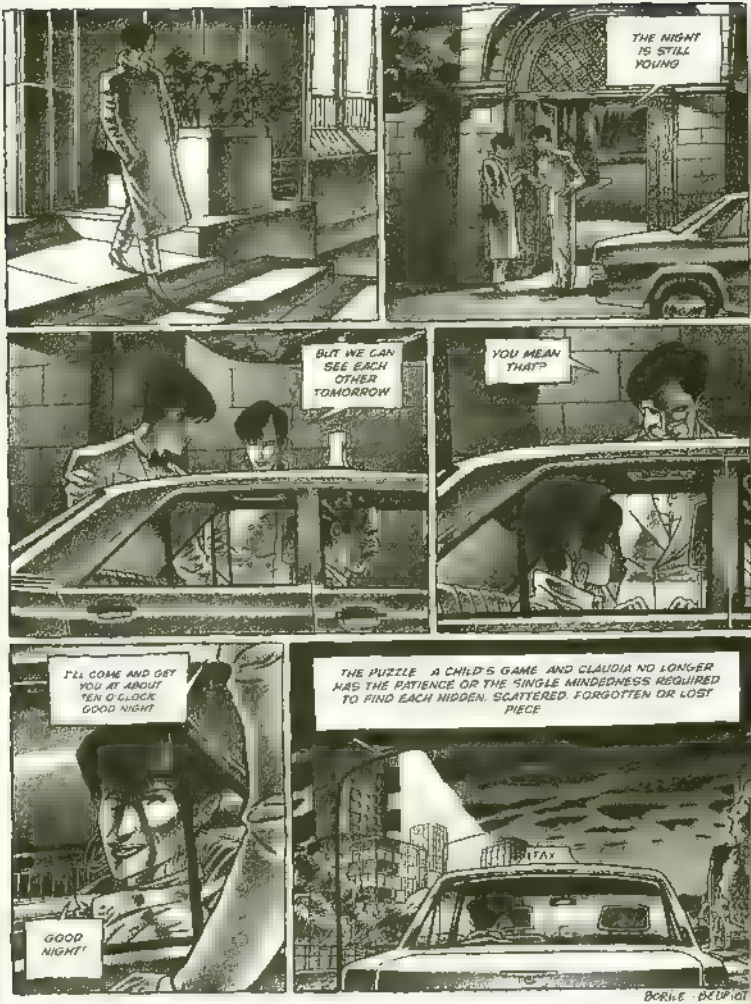
I NEED MONEY, SWEETHEART... MATT LOST AT POKER AGAIN LAST NIGHT! HE'S UPSET
I DON'T LIKE IT WHEN HE'S BAD. DO YOU UNDERSTAND, CLAUDIA?
YEAH.. I GUESS... BUT I DUNNO WHAT MOM WOULD SAY
HOTEL

MATT, AREN'T YOU BIDDING A BIT HIGH?..
JULIE, YOU'RE MY TREASURE! MY SAVIOR!
AND DO YOU THINK THE BANK'S GUARANTEE WILL SUFFICE?.. YOU'RE TAKING A LOT OF RISKS! YOU'RE INCORRIGIBLE..
AH, COMTESSA.. WE MUST ALL DREAM ONCE IN A WHILE
GREAT PROJECTS ARE BORN OUT OF DREAMS..

I KNEW IT WOULD END LIKE THIS, MATT! THERE WAS NO WAY THE MOB WAS GOING TO PUT UP WITH YOUR DIPPING INTO THEIR TILL YOU SHOULD'VE REALIZED IT!!
OH JULIE JULIE.. WHY CAN'T WE HAVE A LIFE AMONG THE PALM TREES, TOO?
WHERE ARE THE CALM, TRANSPARENT BLUE SEAS?
WHY? WHY DID HE LEAVE CAN YOU TELL ME THAT?
HE HAD EVERYTHING HE WANTED! EVERYTHING! I GAVE HIM EVERYTHING THE BASTARD!


BASTARD! BASTARD! BASTARD!
JULIE! I'LL AVENGE YOU, JULIE!..
I'LL FIND HIM SOME DAY! I'LL POKE HIS EYES OUT! I'LL TEAR OUT HIS HEART AND THEN I'LL KILL HIM!!
YOU'RE FRENCH, AREN'T YOU?
YES! I SUPPOSE YOU MUST KNOW FRANCE -
YES, A BIT
DO YOU KNOW ITALY WELL?

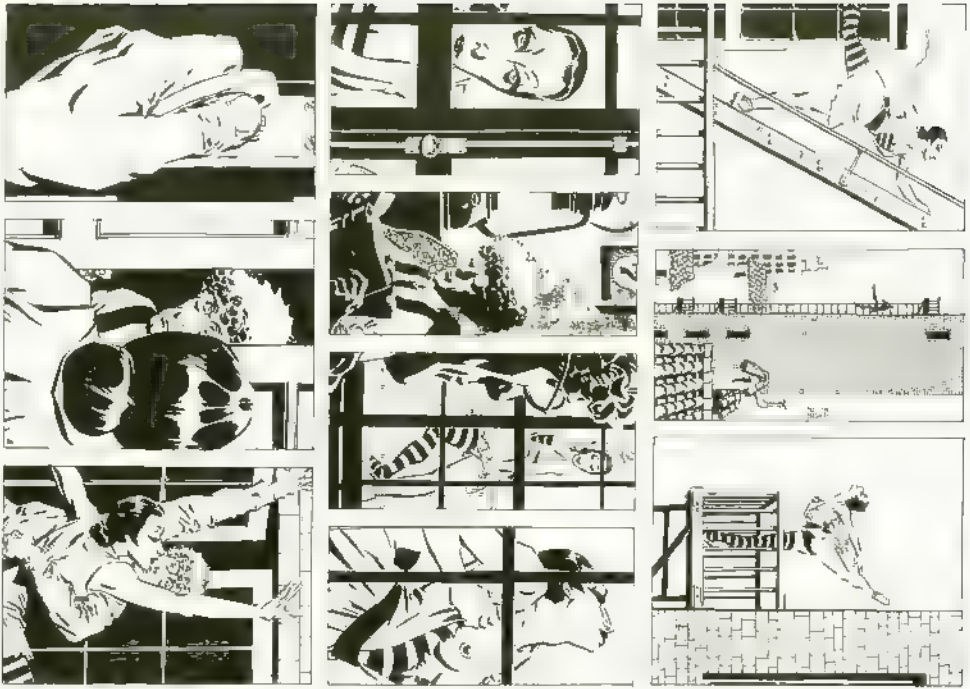

FOREIGNERS ALWAYS THINK THAT ROMANS ARE CHEERFUL, JOYFUL... BUT THAT'S ONLY A FRONT.
WHEN THEY'RE NOT PERFORMING IN PUBLIC, THEY BECOME SAD... THAT'S WHAT I LIKE HERE...
ALL THOSE PRIVATE TRAGEDIES THAT NO ONE WISHES TO IMPOSE ON OTHERS. THAT ARE POLITELY HIDDEN BEHIND A SMILE. A LAUGH...
ALL THE WORLD'S DREAMS ARE IN THIS PICTURE. DON'T YOU THINK?..
THE SEA IS SO CALM..
AND TRANSPARENT.

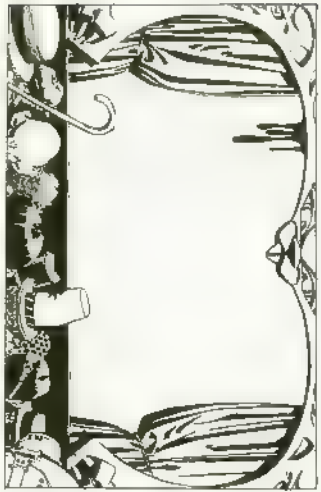

THE NIGHT IS STILL YOUNG
BUT WE CAN SEE EACH OTHER TOMORROW
YOU MEAN THAT?
I'LL COME AND GET YOU AT ABOUT TEN O'CLOCK GOOD NIGHT
GOOD NIGHT!
THE PUZZLE. A CHILD'S GAME AND CLAUDIA NO LONGER HAS THE PATIENCE OR THE SINGLE MINDEDNESS REQUIRED TO FIND EACH HIDDEN, SCATTERED, FORGOTTEN OR LOST PIECE
TAXI
BORILE · DELPIAT

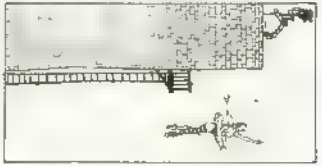
THE
BALLERINA

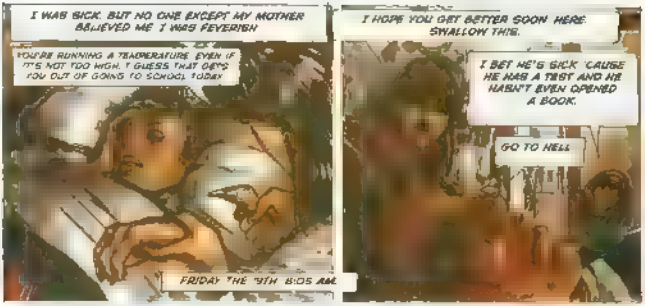
FIZZE

Juanetes
Callandades








I WAS SICK. BUT NO ONE EXCEPT MY MOTHER BELIEVED ME. I WAS FEVERISH
YOU'RE RUNNING A TEMPERATURE. EVEN IF IT'S NOT TOO HIGH, I GUESS THAT GETS YOU OUT OF GOING TO SCHOOL TODAY
FRIDAY THE 9TH 8:05 AM.
I HOPE YOU GET BETTER SOON. HERE. SWALLOW THIS.
I BET HE'S SICK 'CAUSE HE HAS A TEST AND HE HASN'T EVEN OPENED A BOOK.
GO TO HELL

CHOOSE YOUR GAME (THE LOST TOMB, PART I)

TOO BAD I DIDN'T HAVE A LASER GUN HANDY!
"THAT'S NOT TRUE, MOM! I'M REAL SICK."
LEAVE YOUR BROTHER ALONE!
AT LAST. THE BATHROOM IS ALL MINE.
SPENDING THE DAY IN BED WASN'T OF MUCH USE TO ME.
COULD THOSE DAMN VIDEO GAMES HAVE MADE ME SICK. WILL I END UP IN THE HOSPITAL LIKE CLARA?
I HAD TO TALK TO RAF. MAYBE HE WAS SICK TOO
HELLO?
RAF. IT'S ME. FITO. HOW ARE YOU THIS MORNING? I MEAN, DO YOU FEEL OKAY?
HEY! YOU'RE NUTS
CRACK!

THE ONLY THING I'M FEELING RIGHT NOW IS PISSED OFF AT YOU. D YOU KNOW WHAT TIME IT IS?
EIGHT I THINK
I'M SICK AND I THOUGHT THAT MAYBE YOU WERE SICK TOO. I DIDN'T WANT TO DISTURB YOU.. I'LL SEE YOU LATER.. IF I SURVIVE THIS.
CLARA HAD BEEN IN A COMA FOR SIX DAYS. THANKS TO RAF I'D BEEN ABLE TO COPE WITH THIS FRIGHTENING SITUATION
HOW'S CLARA DOING?
SHE'S STILL IN A COMA. I SPOKE TO HER MOTHER POOR CLARA!
IF TODAY RAF AND I CAN'T FIGURE OUT WHAT HAPPENED TO CLARA.
TAKE THIS. IT WILL MAKE YOU FEEL BETTER.
WE COULD'VE TOLD SOMEONE WHAT HAD HAPPENED. MAYBE SPOKEN TO A SCIENTIST
FUCK. THIS IS DISGUSTING
BUT WHO CAN WE TALK TO? THE CIA?
LUCKILY I FELT BETTER IN THE AFTERNOON, SO I TRIED TO FIND AN EXCUSE
COME OVER AND BRING YOUR NOTES BUT DRESS WARMLY
OKAY OKAY
RAF HAD GOT OVER HIS BAD MOOD. AND, AS USUAL HE HAD ALREADY SET UP THE MUTANT GAME THAT WE WERE GOING TO PLAY TODAY
YOU LOOK LIKE SHIT! WHATEVER YOU'VE GOT MUST BE PRETTY BAD.
I HOPE I'LL GET OVER IT IN THE DESERT OF CRAMIGIA. WHY DON'T WE TRY "THE LOST TOMB" TODAY? DID YOU FINISH THE GAME ON YOUR UNCORRUPTED CD?
SHIT SHIT

WELL, YOU KNOW THAT WHEN WE PLAY THE UNCORRUPTED GAME THERE ARE NO PROBLEMS... OR JUST A COUPLE.
LIKE WHAT?
I DIDN'T GET TO THE END. I WAS VERY TIRED. I'D JUST GONE TO BED WHEN YOU PHONED THIS MORNING.
AND WHAT'S THE OTHER PROBLEM?
IN "THE LOST TOMB" YOU CAN'T SAVE THE GAME AS YOU GO ALONG, AND YOU ONLY HAVE ONE LIFE.
THAT'S TERRIBLE! IT'S TOO DANGEROUS TO PLAY THE CORRUPTED GAME UNDER THOSE CONDITIONS
SO THAT'S THAT
WE COULD USE THE NORMAL CD AND PLAY THE GAME TO THE END... BUT THAT WOULD TAKE A LONG TIME... TIME THAT CLARA DOESN'T HAVE!
SO, WHAT SHOULD WE DO?
CRAW! CRAW!
YOU'RE RIGHT. THERE'S NO TIME. LET'S JUST CARRY ON
RAF MADE THE REQUIRED CHOICES IN THE MUTANT GAME: TWO PLAYERS AND SO FORTH.
READY?
YES!
BEEP
SOMETHING ABOUT THE ENTRY INTO THE SPECTRAL WORLD OF THE GAME WAS STRANGELY SINISTER AND UNLIKE ANYTHING WE HAD EXPERIENCED SO FAR. BUT IT WAS TOO LATE TO GO BACK

RAF'S MACAW REACTED TO SOMETHING SUPERNATURAL. WE WILL NEVER KNOW WHY THE MUTANT ASPECT OF THE GAMES HADN'T AFFECTED IT BEFORE

THIS TIME THE TRANSITION WAS PAINFUL. ALTHOUGH THE PAIN ONLY LASTED FOR A MOMENT. THEN A SUFFOCATING HEAT SWEPT OVER ALL MY MOLECULES WHICH WERE STILL SCATTERED IN HYPERSPACE

IT WASN'T SURPRISING. THE HEAT CAME FROM THE DESERT OF CRAMIGUA. IT CARRIED WITH IT THE POWERFUL STENCH OF CAMELS THAT HADN'T WASHED FOR CENTURIES

AS THEY STARTED WALKING THEIR SMELL REMINDED ME OF MYSELF AFTER A BASKETBALL GAME
NOT BAD. HUH? I'M A PERFECT EXPLORER!
THE GAME IS MORE COMPLICATED THAN IT SEEMS WE MUST SAVE WATER WE ONLY HAVE ONE CANTEEN EACH
BESIDES, WE HAVE TO PLAY AGAINST TIME LIKE WE DID IN THE "COMMANDOS" GAME WE ALSO HAVE A MAP AND.
THIS HEART SHAPED ICON WHICH INDICATES OUR LEVEL OF EXHAUSTION
AND THIS BUTTON PAUSES THE GAME
OKAY NOW, FILL ME IN ON THE STORY OF "THE LOST TOMB"

THERE'S THIS WOMAN CALLED PENEPOE II IN THE TOMB. IN EXACTLY AN HOUR SHE'S GOING TO WAKE UP AFTER EIGHT THOUSAND YEARS AND TAKE HER REVENGE.
REVENGE FOR WHAT?
AGAINST ALL OF HUMANITY FOR HAVING STOLEN HER NEWBORN CHILD.
I SUSPECT WE SHOULD STOP HER. BUT HOW?
I'LL LET YOU KNOW WHEN I FIND OUT.
WHAT DO YOU MEAN WHEN YOU FIND OUT?
I DON'T KNOW YET. I DIDN'T GET THAT FAR IN THE GAME YESTERDAY.
THAT'S WHAT I THOUGHT. BUT YOU KNOW HOW TO FIND THE TOMB, RIGHT?
YES. YES, OF COURSE.
WHEN WE'D ALMOST RUN OUT OF WATER
THERE'S THE OASIS AND NOT FAR IS THE PROMONTORY OF DEATH. THAT'S WHERE THE TOMB IS.
THE HARD PART BEGINS RIGHT AFTER THE OASIS.
THE HARD PART IS PUTTING UP WITH THE SMELL OF THE CAMEL'S SHIT.
IS THAT WHERE THE GAME BECOMES CHALLENGING? SO FAR IT'S JUST BEEN ONE LONG HOT CAMEL RIDE.
KWPAM!

IT WAS A MIRACLE WE WEREN'T HIT
AHHH!
RAF!
RAF! TELL ME YOU'RE STILL ALIVE!
THEY ALMOST BLEW MY BALLS OFF! MUST BE THE DESERT BANDITS
PAW
PAW
USE ONE OF THE HEALTH CANISTERS THAT'S IN YOUR BACKPACK. YOU KNOW, THE STUFF THAT MAKES INJURIES DISAPPEAR IMMEDIATELY
WHAT?
SCORPIONS!
REVOLTING CREATURES! LET'S GO FITO RUN TO THE RUINS
IT'S A GOOD THING THEY CAN'T SHOOT!
DUMP THE CAMELS. WE WON'T NEED THEM ANYMORE
WHATEVER YOU SAY
DON'T YOU THINK TOO MANY THINGS ARE HAPPENING AT THE SAME TIME?

DAMN IT! THE MUTANT GAME IS TRICKING US!
THE BANDITS AND THE SCORPIONS SHOULDN'T SHOW UP TILL MUCH LATER
PAW
WE'LL NEVER KNOW WHY THEY ATTACKED US OR WHY THEY'RE RETREATING NOW
THEY'RE GONE
DON'T GET MAD AT ME! IT'S NOT MY FAULT THAT THE GAME IS ACTING UP! IT'S AS IF IT HAD A MIND OF ITS OWN!
SHUT UP!
DON'T MOVE!
WE'VE GOT COMPANY

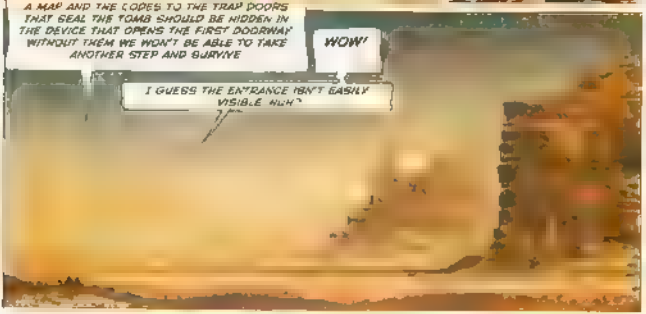
IT'S A GOOD THING I CHOSE 'INFINITE MUNITIONS' IN OUR PREFERENCES
I THOUGHT SO I'VE KILLED MORE THAN ONE HUNDRED SNAKES WITH THE SAME CLIP

WE CAN GO THROUGH HERE.

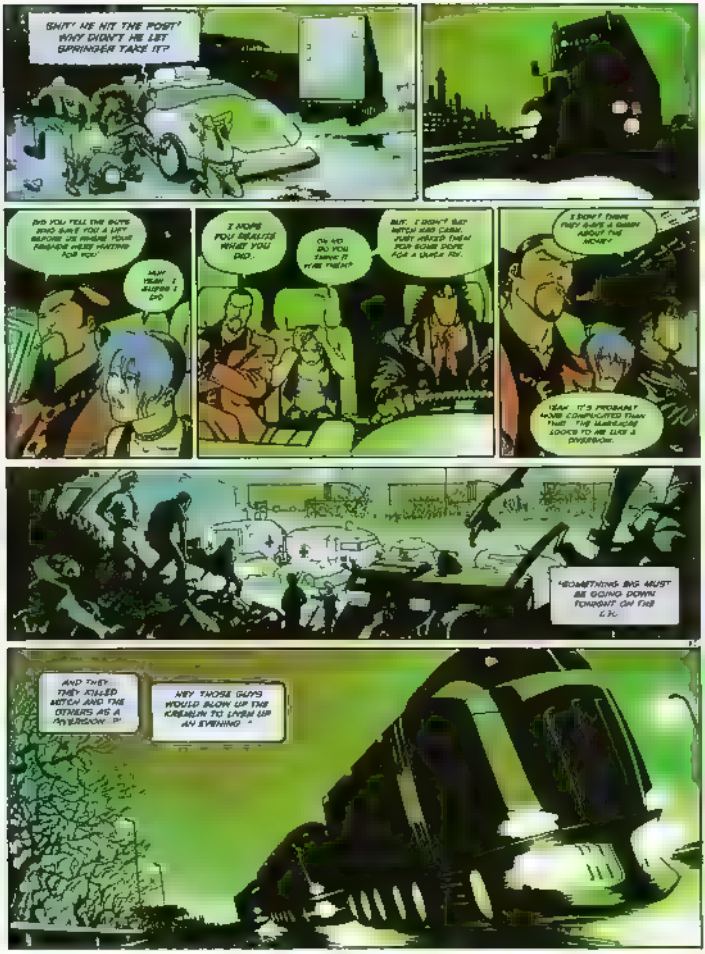
SO WE DIDN'T NEED THE CAMELS ANYMORE. HUH? WE'VE ALREADY WALKED MORE THAN SIX MILES
GET OFF MY BACK, FITO! THE GAME HAS MUTATED THIS PARAMETER AS WELL, BUT I CAN SEE THE PROMONTORY
LET'S REST A BIT

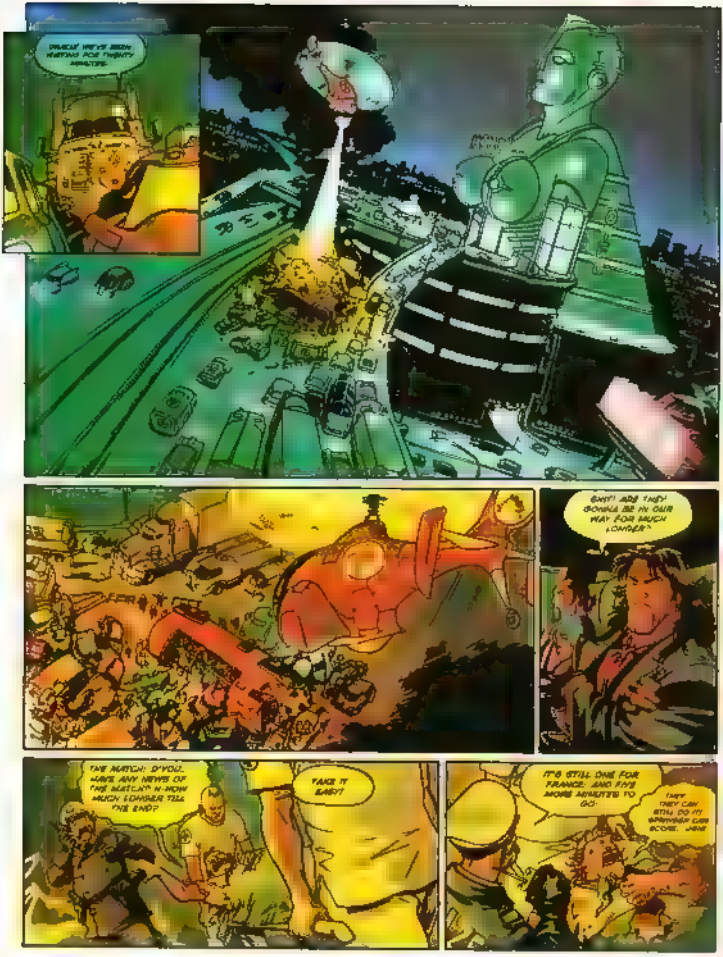
I'M EXHAUSTED AND I DON'T HAVE ANY WATER LEFT. DO YOU?
HERE, TAKE A SIP

ARE WE VERY FAR FROM THE ENTRANCE TO THE TOMB?
NO. IT'S AT THE FOOT OF THOSE CLIFFS


A MAP AND THE CODES TO THE TRAP DOORS THAT SEAL THE TOMB SHOULD BE HIDDEN IN THE DEVICE THAT OPENS THE FIRST DOORWAY. WITHOUT THEM WE WON'T BE ABLE TO TAKE ANOTHER STEP AND SURVIVE
WOW!
I GUESS THE ENTRANCE ISN'T EASILY VISIBLE. HUH?

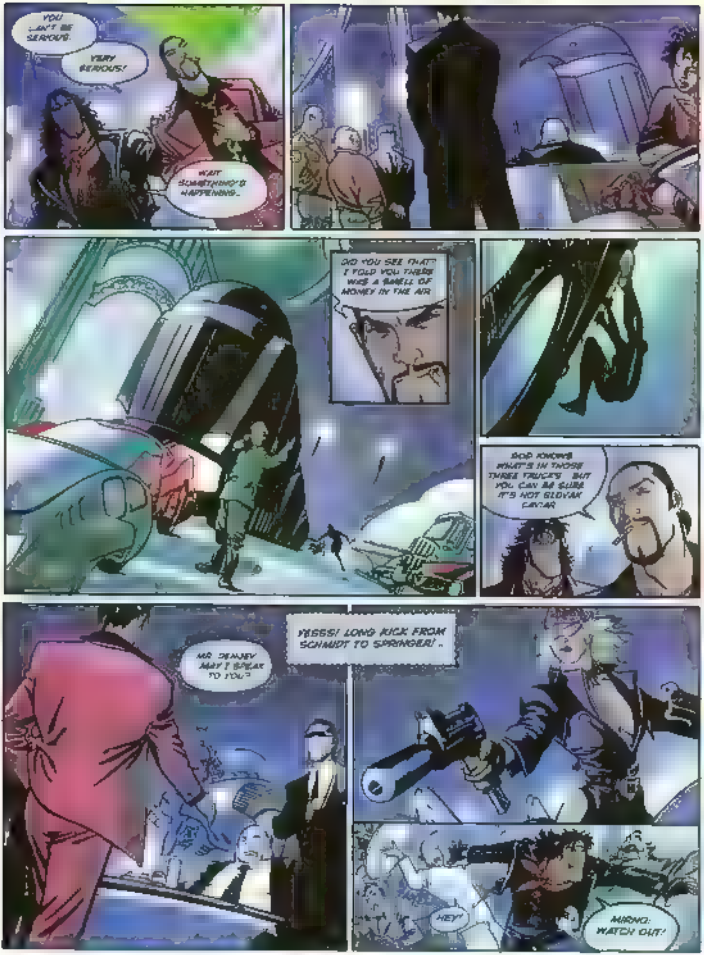
NO, IT'S NOT. BUT I FOUND IT WHEN I PLAYED THE NORMAL GAME THANKS TO A RIDDLE THAT I HAD TO FIGURE OUT AT THE OASIS
DO YOU REMEMBER IT?
LET'S SEE IF YOU CAN WORK IT OUT. IT WENT LIKE THIS: 'DEATH SLEEPS IN THE SPOT WHERE THE STONY STREAK OF LIGHTNING STRIKES.'
LET ME SEE... STONY STREAK... STONY STREAK... YES! OF COURSE! YES! THAT'S IT! LOOK AT THAT CRACK! IT'S IN THE SHAPE OF A LIGHTNING BOLT
I THINK I'LL CALL YOU NEXT TIME, AND SAVE MYSELF A SLEEPLESS NIGHT!
THE OPENING DEVICE HAS TO BE HERE, RIGHT AT THE BOTTOM OF THE CRACK
THIS STONE MOVES!
TWO HAMBURGERS!
I THINK I REMEMBER SEEING THOSE TWO HAMBURGERS INSIDE. IN THE LABYRINTH THE CODES SHOULD BE HIDDEN HERE.
HMM. THEY'VE BEEN FRESHLY PAINTED.
THIS IS SERIOUS, FITO! WE MUST DECIDE NOW WHETHER TO CARRY ON OR NOT. WITHOUT THE CODES WE CAN'T GO ANY FURTHER.


SHIT! HE HIT THE POST! WHY DIDN'T HE LET SPRINGER TAKE IT?
DID YOU TELL THE GUYS WHO GAVE YOU A HIT BEFORE US WHERE YOUR FRIENDS WERE WAITING FOR YOU?
MM! YEAH. I GUESS I DID.
I HOPE YOU REALIZE WHAT YOU DID.
OH NO! DO YOU THINK IT WAS THEM?
BUT. I DIDN'T SEE WITCH HER CASH. JUST HEARD THEM FOR SOME DOPE FOR A LONG TIME.
I DON'T THINK THEY GAVE A DAMN ABOUT THE MONEY
YEAH. IT'S PROBABLY MORE COMPLICATED THAN THAT. THE AMBUSH LOOKS TO ME LIKE A DIVERSION.
SOMETHING BIG MUST BE GOING DOWN TONIGHT ON THE L.N.
AND THEY THEY KILLED WITCH AND THE OTHERS AS A DIVERSION !?
WHY THOSE GUYS WOULD BLOW UP THE KREMLIN TO LIVEN UP AN EVENING "


CRACK! WE'VE BEEN WAITING FOR TWENTY MINUTES.
SHIT! ARE THEY GONNA BE IN OUR WAY FOR MUCH LONGER?
THE MATCH! D'YOU HAVE ANY NEWS OF THE MATCH? H-HOW MUCH LONGER TILL THE END?
TAKE IT EASY!
IT'S STILL ONE FOR FRANCE. AND FIVE MORE MINUTES TO GO.
I HOPE THEY CAN STILL DO MY BIRTHDAY CAR SCORE. MMM

HI!
CAN YOU STOP THIS CAR? I'M GETTING OFF HERE.
THAT'S THE GRATITUDE I WAND YOU BACK ALL DAY.
FIND A PLACE TO PARK. I NEED TO CALL MY CLIENT TO TELL HIM I'M GOING TO BE LATE.
YOU CAN CALL FROM HERE
NO.. I'D RATHER CALL FROM A PUBLIC PHONE. YOU NEVER KNOW.
WELL.. BYE THEN! NICE KNOWIN' YOU!..
SHIT! WOMEN THEY'RE ALL THE SAME.

SCHMIDT LENTERS THE BALL TO EMMENGER WHO IS ALREADY IN POSITION TO SCORE. WITH LESS THAN TWO MINUTES TO GO TILL THE END OF THE MATCH.
GERMANY IS STILL ONE DOWN... THE SUSPENSE IS UNBEARABLE.
I'LL GIVE ME PLEASE WHERE AN THE PHONES!
WHAT? GO FUCK YOURSELF!
HEY, KID? YOU WORKING TONIGHT?
LOOK KICK STRAIGHT INTO THE ARMS OF THE FRENCH BOLLS!
H-WHAT? DAMN! LEAVE ME ALONE! OF COURSE I'M WORKING.
SO LISTEN, WE'RE WORKING TOO, SO JUST TELL US WHERE THE PHONES ARE.
STRAIGHT AHEAD
HEY! LOOK WHO'S THERE!
YEAH, AND WHO'S THE GUY THAT'S BEHIND THOSE PANES?
CRAP! THE TWO KILLERS!
ONE MINUTE LEFT! TIME GOES SLOWEST WHEN YOU'RE LOSING.
MICHAEL DENLOW! THE GODFATHER OF THE CENTRAL EUROPEAN P.S.G.
I'VE BEEN TRYING TO SET UP A MEETING WITH HIM FOR TWO YEARS SO I CAN TELL HIM ABOUT ONE OF MY IDEAS.


YOU ...AIN'T BE SERIOUS!
VERY SERIOUS!
WAIT. SOMETHING'S HAPPENING..
DID YOU SEE THAT? I TOLD YOU THERE WAS A SWELL OF MONEY IN THE AIR.
GOD KNOWS WHAT'S IN THOSE TRUCKS. BUT YOU CAN BE SURE IT'S NOT BELUGA CAVIAR
MR. DEMJEV MAY I SPEAK TO YOU?
YESSS! LONG KICK FROM SCHMIDT TO SPRINGER!..
HEY!
MIRNO. WATCH OUT!

BRRRT
BRRRKT
KHHR
KHNK
GOOOOOAAAAALLLLLL!!!
BAM
BAM

AT THE GIANT BALLS OF THE SACRED BULL, YOU REALLY HAVE THE KNACK FOR PICKING THE RIGHT MOMENT!
WHAT'S GOING ON?
CRASH!
SPLASH!

A FEW MINUTES' BREAK BEFORE WE GO INTO EXTRA TIME
HEY! WATCH IT! WE'RE NOT IN THE GAME NOW, GUYS!
BLOW 'EM AWAY, DIRTY!
?!
PAIN! PAIN! PAIN
CLAC
CLAC
HEY! THAT SOUNDS LIKE MY GUN!

AND I GET THE FEELING THAT WHOEVER ACCOMPANIED HER SHADOW TOO.
WHOEVER ACCOMPANIED HER'VE BEEN OVER THE THREE DECADES.
WE'VE BEEN TOUCHED BY THE WHITE WIND
THE WHITE WIND FELL WITH!
WHAT THE FUCK ARE YOU DOING? DUMB HEIST LET HER TAKE CARE OF HERSELF!
SHUT IT MARCH!
DO YOU KNOW A PLACE IN BOSTON WHERE WE CAN TAKE YOU...?
MY BROTHER WORKS IN A NIGHTCLUB NEAR HERE.
WHAT I'VE GOT TO DO WITH A REPRESENTATION TONIGHT!

THANKS. I CAN TAKE IT FROM HERE.
ROT IS TOT
I DON'T EVEN KNOW YOUR NAME...
ROSALYNNE.
OKAY, ROS. ALYNNE. I'VE GOT SOME THINGS FOR YOU.
I FOUND THIS IN WITCH'S CARAVAN... THERE'S ENOUGH HERB TO PAY A GOOD SURGEON WITH SOME DECENT TOOLS.
I GUESS I'M NOT A VERY GOOD JUDGE OF CHARACTER...
LIVE AND LEARN.
HEY, TEAGUE! ARE YOU COMING OR WHAT?

THERE'S THE LAB. PLANS, FOUR MERCENARIES, THAT'S THE MAIN PARTS SUPPOSED TO. I'LL SHOOT IT UP. SO I KNOW WE'RE HERE
ERBAX LAB
I WAS AFRAID YOU REALLY'VE DONE SOME SERIOUS JOB. IT'S SO LATE, SORRY ABOUT THE WATCH.
OH, YOU KNOW, I DON'T REALLY CARE ABOUT FOOTBALL. PARK UP CLOSE TO THE RAMP SO WE CAN UNLOAD THE MERCHANDISE
CAN I SEE THE GOODS?..
SOME THING. YOU WILL BE PAYING CASH, RIGHT?
HUH? UH, YES... OF COURSE

IT'S ALL THERE... YOU CAN CHECK AGAINST THE LIST I FAXED YOU...
CAN I SEE WHAT IT IS?
THIS IS WHAT WAS LEFT OF THE MONGOLIAN REBELS AND THEIR FAMILIES AFTER THEY FELL INTO THE HANDS OF THE CHINESE.
HUMAN ORGANS?
I TOLD YOU I HAD A HIGH-TECH JOB!
A PAIR OF EYES, WORTH THEIR WEIGHT IN GOLD! HA! HA! HA!
SO WHERE'S THE CASH? DO WE HAVE TO GO GET IT OUR SELVES?
UHM... YOU KNOW I...
GOAL! WE SCORED! EIGHT MINUTES BEFORE THE END OF EXTRA TIME! D'YOU HEAR THAT HELMUT?...
DONNERWETTER! IT MUST FEEL GOOD TO SCORE!

HE'S A FED, YOU FUCK! WHO'S THE ASSHOLE NOW?
WE'RE ONLY A FEW MINUTES AHEAD OF THEM!
THE OTHER COPS CAN'T BE FAR BEHIND. LISTENING TO THE END OF THE MATCH.
BY THE DAMP PARTS OF THE WHORES OF KALOGARIVE, I DON'T BELIEVE IT!
WHAT A SHIT! IT STARTED BADLY CONTINUED BADLY, AND IT'S GETTING WORSE EVERY SECOND
YEAH. AND IT'S NOT OVER YET
SKRAAK!

SHIT! WHAT WAS THAT?
MAYBE THE FRENCH EQUAL USED AT THE LAST MINUTE JUST A "VOUGHT"
WE'RE FUCKED
244
DON UMBERTO
PIZZA UMBERTO
DUM DUM DUM QUARTO
TOTOTO
DUM DUM

CRASH! WHAM! SKRRRRRR!
PORCA PUTT'
WRAWK
GOOD THING WE GOT YOUR TRUCK OUTTA THERE
YOU RECKON?
..I DON'T
24'1
POLIZ

POLIZEI
THE FRENCHMAN KNOWN AS "ROBERT THE ROCK" HAS JUST BEEN BROUGHT ON... HE SPECIALIZES IN PENALTY KICKS
HE'S CONCENTRATING...
...AND GERMANY HOLDS IT'S BREATH.
OH NO!
FRANCE IS THE WORLD CHAMPION!
COME OUT WITH YOUR HANDS IN THE AIR!

VERDAMMTE SCHEISSE!
?!
KRAK
GODDAMN KAISER! HE'D ALREADY FUCKED UP THE FIRST PENALTY KICK!
CRASH
HEY! TAKE IT EASY!
FUCK OFF PIG FACE! IT'S MY GARBAGE AND I'M THROWING IT AT MY CAR!
OH?... SORRY...
PATHETIC!
CRAP TEAM!
HANG 'EM!
DEUTSCHLAND UBER ALLES! KILL THE COPS!
KILL THE FRENCH!
!?!
KILL THE REFEREE!
SHAMEFUL!

STONE THE FRENCH EMBASSY!
YEAH! KILL THE MOTHERFUCKERS!
STOP! CALM DOWN!
POLIZEI
POLIZEI
POLIZEI
POLIZEI
CRASH
OH, SHIT! WAIT TILL HELENA HEARS ABOUT THIS!
HEY! WHERE THE HELL ARE YOU GOING?
THAT'S NOT THE WAY!

YOU'RE CRAZY! WE'RE LEAVING THE TOWN!
GET OFF...
ARE YOU COMPLETELY CRAZY OR...
...ALL OF YOU!
HA! HA! HA! GREAT WORK, CUZ! DID YOU SEE THEIR FACES?!
WHAT ARE YOU DOING?... WHY ARE YOU STOPPING?!
YOU GET OFF TOO, MORKY!

HUH? BUT... TEABOL... OLD CUZ...
AND DON'T CALL ME "CUZ"!...
OKAY! OKAY! I'M OUTTA HERE!...
YOU'RE CRAZY! HOW AM I GONNA GET BACK HOME?
IT'S YOUR PROBLEM...
BUT WHO? WHAT HAVE I DONE TO YOU? TELL ME!
I DON'T LIKE THE KIND OF MERCHANDISE YOU PUT ON MY TRUCK, MUNO... THOSE BODY PARTS YOU USE TO BUY FURS FOR ARLENA...
...WELL, YOU CAN TELL YOUR WIFE THAT LITTLE TEABOL SPITS ON ALL THE BEAUTIFUL THINGS IN HER HOUSE...
I'LL TELL HER, TEABOL! AND YOU CAN GO SELL YOUR DIME-STORE CAVIAR TO SOME SCHMUCK! GOOD RIDDANCE!
WHO SAID IT WAS CAVIAR?!
HUH?
...AND NOW I'VE GOT TO FIND CLIENTS WHO HAVE SOMETHING TO CELEBRATE...
C3C ATLANTIC
PARIS 1025 km